

ABSURD

THE WORLD OF EXPLOITATION ON FILM AND VIDEO

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CRAWLING CREEPING

UNBELIEVABLE

TERROR

SPANISH VAMPIRE ISSUE

Welcome to
the NEW LOOK

ABSURD

THE WORLD
OF
EXPLANTATION
ON
FILM
&
VIDEO

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Thanks to:
Nick Cairns
Gordon Finlayson
David Flint
George N Houston
Jean-Paul Lacmunt
Craig Ledbetter
Tim Lucas
Iain Melachian
John Martin
Simon Smith
Cathal Tohill
Michael Weldon
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Steve Ellison



GRACIA MEDALLS
JOSE LUIS LOPEZ VAZQUEZ
FERNANDO FORNAN GOMEZ
TRISTE ALONSO
ADRIANO DOMINGUEZ

Illustration: PEDRO LAZARO

SPANISH VAMPIRE FILMS

A familiar name to 'Absurd' readers, Jesus Franco, takes us off on 'El Cielo Del Vampiro Espanol' (the trail of the Spanish vampire). I can't seem to get away from the man, no matter what subject I choose he seems to drop up, mind you it would help if I picked something other than Spanish films I suppose. Franco's "VAMPIRESSA 1930" (1982) is a rehearsal for his later 'Vampiroes Leones', and not knowing a great deal about this one I'll move hurriedly on to a film I do know a little about.

Another familiar name, Christopher Lee stars as Count Ludwig Von Karnstein in "LA MALDICION DE LOS KARNSTEIN" (1963). The Karnsteins, along with Countess Elizabeth Bathory, were a recurring theme in Spanish Cinema. Especially in the 60's and 70's. This Black and White operatic spells out the basic ground rules for others to follow. It's the old, new, opening of witch being burnt at the stake and cursing those responsible. Shesha, the witch, (8 yrs in original Italian/Spanish print) promises that she will be reincarnated into the Karnstein clan. Karnstein has read up on his Stoker novel, he employs a Professor Klaus to examine and catalogue all his old

HOW MUCH SHOCK CAN THE HUMAN BRAIN TOLERATE



A neat document has Klaus accidentally discovering the Witch's likeness underneath a covering painting, giving Karnstein the identity the witch has taken on. Of course the portrait is a dead ringer for...but why should I tell you, see the film and you'll know who the reincarnated witch is about sixty minutes before



paintings and parchments, in the hope of finding something to ally his fear that his daughter is the witch reincarnated. Karnstein's housekeeper joins in the fun, she uses a "dead man's hand" candle, I can only recall seeing this superstition in Mexican films, apart from this one of course, here the hand is used to call for the devil's help in discovering the witch. Needless to say, before the finger can point at anyone, the housekeeper provides two more dead hands for future use.

Lee and Klaus de Lee could have done this one in his sleep, the hardest acting he does is squinting through a candle's flame. This is very enjoyable though, and I even enjoyed the second feature showing with it, an old Black & White US film called 'Terrified' (1962), I wonder what happened to that one? "FAMOUS DE JUEGOS" (1963), is included here, an early Spanish TV film, not seen by this writer, but recorded for all you completists out there, who'd only complain if I left it out.

"LE

VAMPIRE OF DUSSELDORF (1934) is a Franco-Spanish-Italian tri-production. This is slightly less murky water than the mud surrounding Franco. Obviously a film Robert Hoesen felt he had to make, he directed co-scripted and acted the title vampire, 'Peter Kurten'. Executed by guillotine on 2nd July 1931, Kurten had murdered nine people and tried to murder a further seven before he was caught. Called at various times 'The Düsseldorf Vampire', 'The Düsseldorf Ripper' or even 'The Düsseldorf Werewolf', Kurten remarked to his prison psychiatrist that his best wish was that he would be able to hear the sound of his own blood gushing into the canes bag used to catch his head under the guillotine. Hoesen's film, not a 'real' vampire film is simply a reconstruction of the life, crimes and execution of Peter Kurten.



Much as England did to the Irish/Pakistanis/West Indians, and America did to the Mexicans, so Germany did to Spain....Cheap labour welcomed over the border under terms that even the poorest workers of the host country would sneer at....travelling like dirt....paid peanuts....housed in hovels.....'**UN VAMPIRO PARA DOS**' unfortunately only takes the odd swipe at this despicable trade in humanity, and most of those swipes are pretty feeble-witness the adline "Germany is a paradise for hard-workers...but beware! Your employer may turn out to be a vampire"-subtle or what?

Baron De Rosenzthal is the vampire of the title, played in extremely broad comedic tones by Fernando Ferrari Gomez. Typical of the film's humour is Morales and Vasquez deciding that they need garlic for protection against the vampires. The next scene shows them with huge strings of the herb strung around their necks and arms. Lopez Vasquez is a very visual comic, he gets much Spanish puzos



by playing 'Hamlet' to a tatty, old skull. Unfortunately, though the on-screen antics are quite funny, the Spanish verbal humour losses in the translation, that and the film being made in Black & White both contributed to the film's non-appearance in England. There could be a possibility of '**UN VAMPIRO PARA**



DOS' appearing on a Spanish language label in America?

The film has been compared to the Hammer productions of the time, 'KISS OF THE VAMPIRE' and 'Brides of Dracula' in particular, whilst I can see vague allusions to those two films, there are far broader touches of the Salazar/Robles Mexican vampires of the late 50's. Baron De Rosenzthal plays a huge, underground organ, very similar to German Robles in 'EL ATAUDE DEL VAMPIRO' (57) and Mauricio Garcia bone-built organ in 'EL MUNDO DE LOS

'VAMPIROS' (80). The horde of white-clothed vampire women, kept in Baron De Rosenthal's cellar, are echoes of the similarly attired vampires of 'SANTO CONTRA LAS MUJERES VAMPIROS' (81), now 'hordes of female vampires' could be a good article for a future 'Absurd' I'll keep it in mind.



Looking as though he's appearing in 'Tempi Duri Per I Vampiri', the Baron De Rosenthal prepares to bite in 'UN VAMPIRO PARA DOS'

"TERRONE NELLO SPAZIO"

concrete two spacebobs, 'Argon' and 'Galliot' that land on the planet Auro, and discover a dying race that vampirises first the crew of the Galliot and then the Argon. The entire cast, with the exception of Angel Aranda as 'Woss' and up as vampires, with the last two survivors blasting off in the Argon. The film ends with the two vampire-controlled astronauts discussing the pros and cons of landing on the next planet. That pretty 'blue' one, which unsurprisingly turns out to be an. Save to, as you all know without me telling you, one of our better directors, his "LA MADONNA DEL DEMONIO" (1980) and "SET DONNE PER L'ASSASSINO" (1984) are both high-points of their particular sub-genres, the vampire film and the 'Giallo'. Sadly though "TERRONE NELLO SPAZIO" is badly dated. Seen as "THE PLANET OF THE VAMPIRES" on RCA video, is a terribly dubbed version where the casts' mouths work overtime long after the dubbed voices has finished speaking, the film is worse than dated....it's boring. There are still those 'Bavaesque' highlights to enjoy though, even his poorest films are worth watching, here, the corpses struggling to escape from their polythene-bag coffins is the scariest scene. The huge skeletons of the disembodied aliens' original form? are suitably impressive. The 'surprise' ending can't have been much of a shock in 1968, but by the mid 80's VCR revolution it simply becomes a 'Ho-hum, it's mystery planet-Earth time again'. Now, having said all that, and, if by chance you haven't seen the film, then for God's sake don't let me put you off it. See it, have dinner at least that from you, but then look further and see one or two of his classics and realize that you indeed, the man was a genius, slightly flawed, but a genius.



I wish someone would bring out "LA MARGA DEL LA MUERTE"(1966) on video. Yet another of the 'classics' I saw in the 80's, you know, back when classics had double-bills and "Late-Night" Horror shows-see your heart out. If you managed to see this circa 1987, then you saw it as "BLOODSUCKERS", which was the release title SF Film distributors gave it. I remember it cost me more to get home by taxi after this than it had cost me to see the film. I'd do the same again though, this for a double-bill with Christopher Lee in "CRYPT OF HORROR"(see what Horror film viewing meant back then, sheer delirious delight).

Cecilia Mitchell, as Baron Von Wesser I, has created a garden of weird, and wonderful, plants on his island home. So famous are his botanical marvels that he gets tourists by the boatload calling to see them. Of Baron Von Wesser feeds his visitors on "Meat-less meat", made from his plants, and years before we ever heard of Soy's beans, severely though, he feeds his plants on meat, and you know which kind of meat he plants prefer, don't you? "Long Pig" is on the menu again. Why have I included this in a 'Spanish Vampire' article? Well, when the tourists wake up the next day, two of their number don't, and fir-ther more, their bodies have been drained of blood!



No fanged or cloaked bipedal vampires here though, what we have here is the one and only vampire from in cinema history, certainly in Spanish cinema history anyway. A cross between a tree and an octopus with it's tentacle-like branches coming out of victims by crashing through windows, leeching onto the face or neck of its' victim and in the time honored vampire tradition, draining their blood. Director Mel Welles obviously got his idea from "LITTLE SHOP OF HORRORS"(1960) which he acted in as 'Gravis Mardack'. He was also influenced by "DAY OF THE TRIPLEX" 'cos the spacyish notion that the tree makes whilst sucking blood sound awfully like the triffide. Three magic though, are the scenes of Spanish and German actors mouthing the Spanish/German equivalent of "What the hell was that noise?" before opening the near-ast window and getting a load of leaves.

An unbelievable last ten minutes has willow-y heroine Elisa Mendez bracing her heart, trapped by the tendrils. Hero Jorge Martin rushes to her rescue wielding an axe, hacking tree-limb hither and thither, the stamped tree sprouts gusts of blood all over the place, but, before you can shout 'dishe', enter the Baron, also heffing an axe, he cuts about the hero as the screen fills with tree-blood. Had either of the two protagonists bled a tooth the blood that spews from the tree, would our beloved censor have let us see it? Don't 'arbor any doubts about this film, if you got the chance, rent it out and see it!



Berique L. Equiluz directed "LA MARGA DEL HORROR LOBO", Paul Maschy's first appearance as Waldemar Daninsky. (1987)(For fuller coverage of Maschy/Waldemar see 'Absurd' Vol3). Maschy's antagonist here is Count Dracula in all but name. Dressed as a Leo/Lugosi, class Julien Ugarte plays Dr James Mialhov. Ugarte is tall enough to play Dracula, he's imposing enough to play Dracula, the pity is he can't bloody act.

Mialhov arrives to attempt a cure of Waldemar's lycanthropy, bringing the alluring Wandessa(Aurora De Alba) with him. The two vampires are soon seen in their true light as they try to bring Waldemar, and his ancestor Wolfstein, under their control. Wandessa gets stuck in her coffin in the time-honored, and Van Helsing approved, way. Mialhov has his throat ripped out by the enraged werewolf.

WHAT WAS THE TERRIFYING SECRET OF THE VAMPIRE TREE?

Island of the DOOMED

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You'll never
forget...
THE
CLUTCHING®
HORROR!



starring CAMERON MITCHELL





"WALDENKA"(1988)Has Julian Garte, late sixties horror regular,playing another vampire.Count Waldenka this time,which conflicts with several other "vamps who insist on calling the Vampire Count Waldenka for some reason.Great trailer for this one when it was released as part of a 'Living Dead' triple bill in America.Featuring a glimmering wreck (Steve Ellison in a typical typecast role ?only joking Steve),in a straitjacket,just giggles insanely as a TV reporter supposedly interviews him about the effects the film has had on him.When I tell you it's a 'Horror-Comedy' starring the well-stacked Anita Ekberg,you can imagine the jokes can't you ?



"EL CONDE QUE VIENE DEL TAMA"(1988) was a monster rally that suffers from the usual stilted five-actories -in-one effects of a script that never manages to gel the individual parts into a cohesive whole.Still an interesting film,But the vampire interest,Dracula,has only walk-on scenes,no dialogue,as one of many monsters revived by Michael Rennie, the 'Man from Tama' of the title.An idiotic aside....Angel Del Tama has always reminded me of Paul Naschy, since I first saw him in 'Horror Expressa'(1972),so much so that I was convinced he was Naschy using an alias for a number of years...Check it out,could they pass for brothers or what ?

People who claim that Franco is soon happy on the basis of his "EL CONDE DRACULA"(1978)haven't seen too many of the man's films,here he's almost forgotten he's got a room lens.His hardcore 'Bare-Breasted Countess' has more scenes in five minutes than 'Dracula' manages all the way through.Full of atmosphere,this isn't a bad Franco,limited budget stopped him from following the book



slavishly, but in the opening fifteen minutes on the journey to, and scenes in, Dracula's Castle, Franco does stay close to the book.I think that's the reason that the film is ultimately boring is due more to Stoker's book

than Franco's directing. Christopher Lee is still the best screen Dracula yet, and here he gets to say lots of those famous 'Dracula lines....'I am Dracula...enter freely and of your own will'....'Listen to them,the children of the night,what music they make.' Good clean fun, spoil for me by Kiniski's overacting as Renfield,as soon as he started oscarng his food over the cell wall I thought 'here we go'.

ANALIA GADE
EVELYN STEWART EN

LA MANSION DE LA NIEBLA

ANDRES RESINO / LISA NARDI / ALBERTO DALE
YELENA SAMARINA / FRANCO FANTASIA

ARTISTA INVITADO
INGRID GARBO, EDUARDO FAJARDO

COMO EL REYESCHITO

DIRECTOR: F. LARA POLOP / GUION: LUIS E. DE BLAN

EASTMANCOLOR



PRODUCCIONES: PALACIO DE LA FANTASIA
DISTRIBUIDORA: CINECINE

"LA NOCHE DE WALPURGIS" (1970) features Waidemar and Wendessa again, in the fight of the century. The two meet again after two female students discover Wendessa's tomb, and revive the Countess accidentally. Neachy has been searching for the same tomb, he needs Wendessa's silver cross that will kill him and end his torment till the next film again. Waidemar stakes one of the students after she has been bitten by Wendessa. More of the usual Neachy stuff but no less entertaining, especially when the promised battle takes place at the end of the film.



The only screen vampire to strangle his victims, that's the Baron in "EL VAMPIRO DE LA AUTOPISTA" (1970). The result of over-enthusiastic censorship, so what else is new you say. Has a similar idea to the countless USA 'Stalk'n'Slash' films that were soon to appear....sex equals death, the absolute certainty that any teens soon exchanging bodily fluids on screen would for sure be Jason/The Shape/Freddy's next victim. Here they don't get as far as sex, all the sexy female cast members have to do is start taking their clothes off and when I some vampiric inner sense tells the bloodsucker who's the next victim. Slow-moving and ultimately a boring film, the most terrible crime of all. Notice that all the film's

publicity material mis-spells star Waidemar Wohlfahrt's name as Woh-fahrt...What the 'ei'?

"LE MANSION DE LA MIELE" (1970) is a film I haven't seen and neither the press-book or any review I've seen on it is clear as to the actual nature of the 'haunting' of a house and graveyard, is it ghosts or is it vampires? No one is telling oh, not even the synopsis reproduced here in English from the Spanish press-sheet. Just in case they are vampires, the film is included in the end filmography.

There's absolutely no doubt about the nature of Jesus Franco's "VAMP-YROS LESBOS" (1970), these are the most explicit lesbian vampires yet seen on the screen. As usual with the man's more obscure efforts, there's more than one version for you to see -The basic story is the same, young girl dreams of sexual adventures with a lesbian vampire, and the dreams start to come true. Supposedly based on Bram Stoker's "Dracula's Guest", but if you believe that you'd believe John Martin is the founder-member of the Jesus Franco Glee Club (See 'Absurd' number 8 for a resume of Jesus Franco's career).

"PASTEL DE SANGRE" (1971) was a typical portmanteau film, ie I've not yet seen a 'balanced' film of this type, there's always one outstanding part you wish was longer and two or three that bore you to tears. 'From Beyond the Grave' (1972) came closest of all to having four good parts making one good film. The film's only segment concerning us here is it's third part 'Terror Entre Cristianos'.

Which concerns invading Romans meeting vampiric druids. There was a very similar story in an early issue of 'Creepy', the Warren siblings to 'Famous Monsters'.

There's no Dracula appearance in "LA FILLE DE DRACULA" (1971), but there is plenty more of Franco's lesbian vampire fixation. Justine Gilbert and Britt Nichols replace Sue Streamberg and Soledad Miranda, other than that it's the same sexual gropings.





VAMPIROS FLEBROS

DIE ERBIN DES DRACULA

SUSANN KORDA · DENNIS PRICE · EWA STROEMBERG · HEIDRUN KUSSIN

PAUL MÜLLER · TICTOR FELDHAHN · MICHAEL BERLING

REGIE: FRANCO MANERA

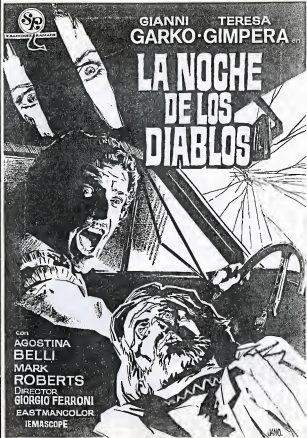
EINE DEUTSCH-SPANISCHE CO-PRODUKTION DER FILMSOCIÉTÉ BERLIN-VERLEIN CINEMA



GIANNI TERESA
GARKO-GIMPERA

LA NOCHE DE LOS DIABLOS

con
AGOSTINA
BELLI
MARK
ROBERTS
DIRECTOR
GIORGIO FERRONI
EASTMANGOLOR
IEMASCOPE



made on location in Spain and Turkey
'LA TORMA DE LA ISLA MALDITA' fooled
everybody. Lots of reference books
refer to the film as an American/
Turkish co-production or even just
as an American made film. Well Lee
can be forgiven for listing it as
such. It was released about the
same time Lee's 'Reference Work' came
out. In fact Lee listed it in his
recent releases/problems pages, the
blue ones, under it's correct title
as well. 'Cinefantastique' listed it
as directed by Ray Danton, as did the
'Monthly Film Bulletin'. 'Vampire
Cinema' and 'Vampire Films'. The 'MFB'
even included the 'CRYPT OF THE LIV-
ING DEAD' as the original US title.
Phil Hardy had to go one better of
course, he listed it twice, perhaps
surprisingly he got it right once.
Carrying on into the 80's and the UK
video release on the Apex label, the
video trade mags 'Video Business' and
'Video Trade Weekly' reverted back
to the original errors of American/
Turkish film 'directed by co-actor,
Ray Danton'.

The film itself is the usual story
of vampires threatening an enclosed
community. Set on 'Vampire Island',
the film is notable only for the two
female leads. Teresa Gimpera makes an
impressive, canine-toothed Hannah, and
Patty Shepard is gorgeous as heroine
Mary, but otherwise the script plods
along going nowhere unable even to
decide whether Hannah is a standard
blood-sucking vampire, or the more
obvious throat-ripping werewolf type.
Even when the film drags itself up
to make a half-decent climax as an
oil soaked Hannah turns in vivid,
flesh-dripping detail, the Monthly
Film Bulletin' gets concerned about
the 'mindless excess' than any
excitement that those final scenes
may generate. At least the last
five minutes jerk you back out of
the torpor that the previous 80 or
so minutes have left you in. The 'MFB'
writer (Peter Markham) wants the best
of both worlds from 'diabolical mortals'
so 'mindless excess' all in one film

Two problems crop up next 'HORROR
STORY' (1972) is apparently a vampire-
comedy. I have cast 5 credits (see the
filmography), but know little else
about the film. 'EL RETORNO DE LOS
VAMPIROS' (1973), is even worse. I was
under the impression that this
was simply a retitling of one of the
other Spanish Vampire flicks covered
here so I'm pretty sure the film is
a different one, the next question is
was it completed. See problems list
at the end of the filmography. Lucia
Bose as Erzsabeth Bathory in 'CHRE-
MOLIA SANGRINATA' (1973) gives as such
problems though. In this version of
the blood-bathing countess' life her
husband is a bona-fide vampire, who
supplies his wife with the virgin's
blood she needs to retain her youth.
A much darker, in more ways than one,
version than its contemporary Hammer
film 'Countess Dracula' and far more
enjoyable than the Bathory episode
in 'Walerian Borowczyk's overlong
'Immoral Tales'.

'LE SAGA DE LOS DRACULAS' (1973) has
Dracula's grand daughter returning
to Castle Dracula, formula horror,
perm any six frights from ten. The
VHS video sleeve back cover features
a still supposedly from this film,
but looking suspiciously like a shot
from 'Los Ojos Azules De La Mamea
Rota'.

The 'Xen Ruder' (Pierre Chevalier/
Alejandro Marti Golibert) directed
Franco-Spanish co production 'PREV-
ISIONES SENSIBLES' (1973) is covered
in 'Absurd' number seven, mistakenly
identified as a Jean Rollin picture.



A TRUE TALE OF THE DEVIL IN A WOMAN'S BODY

SCHOoled IN CARNAGE AND BLOOD
SHE BUTCHERED
40 NERVE TOLLING VEGINS



filmax
PRESENTA

**Andrew Prine
Teresa Gimpera
Patty Shepard
Frank Braña**

Con la colaboración especial de

Daniel Martín

en el papel de GERO



Y con la participación de

Mark Damon

EASTMANCOLOR

en el papel de PETER

**LA TUMBA DE LA
ISLA MALDITA**

dirigida por
JULIO SALVADOR
productor ejecutivo
JORGE FERRER

The first time I saw "EL GRAN AMOR DEL CONDE DRACULA"(1972) billed was as 'Dracula's Virgin Lovers', at a cinema in Leisefield. It was my second date with my, now, wife Cathy. I stood loitering at the magical double-bill poster for this Naschy film as the second feature to 'Swedish Wildcats' "Now", I said to Cathy "That's my kind of double feature." "I'm not watching anything like that", said my beloved pointing to a particularly well-endowed Swedish Wildcat. I, very nearly said we, I compromised- we saw 'Tom Thumb' and the 'Wizard of Oz' instead. Many years later, back in Rochdale, I eventually caught up with Naschy's Dracula as the bottom half of another double-bill, this time with Diane Keen in 'The Sex Thief'. I was more amazed at seeing the, as I thought, prudish Ms Keen Frolicking full-frontally than I was with the chopped up remainder of the vampire film.... I never did get to see those Swedish Wildcats. The IFS (over Film Services) video release of the film, under the same 'Dracula's Virgin Lovers' title, was the cinema release version, as if that wasn't bad enough, VPD released a version later that ran a full four minutes shorter than the IFS tape.



under the title 'Count Dracula's Great Love'. It was also lumbered with a diabolically bad box sleeve, much like VPD's box design for their 'the Dracula Saga' (the Saga De Los Draculas), with its weirdly stretched Dracula face.

In both these censored versions, Naschy's Dracula comes across as just laughable, luckier than most. I've seen a German language tape which, if not fully uncensored is pretty near to that ideal. Watching the full version makes me angry. I've always believed that censorship was there



to protect us from scenes that might deprave or corrupt us, not to alter films. That's precisely what happens here, its two different films, much of the talk has been removed, talk that helps to explain the story. In the GB versions you could be forgiven for believing that Dracula commits suicide simply because he's pissed off with life in general. Missing are scenes of Naschy's disgust at the female vampires' bloodlust, the first signs of the 'humanisation' that leads to his love for the Poltiff character, the knife that can just be glimpsed plunged straight through a victim's neck, isn't just to kill, its too ensure the victim can't come back as a vampire. I'd not bore you with another long rant against censorship, suffice to say that the 'full' version is well worth seeking out, now if only I could find it in English.



SHE'S THE KIND OF A GIRL
YOU CAN SINK YOUR TEETH INTO.

DRACULA'S GREAT LOVE

Wesley in close-up is a superb Count OK, so he's much too short and sturdy for the long-shots, but facially he's ideal. I hope I can find a decent still to illustrate what I mean. This too is the film that introduced the now world-famous 'leaping Vampires', as Dracula's female fiends leap up to and down from great heights in slow motion, nightdresses billowing—pretty effective stuff. For further reading on 'El Gran Amor Del Conde Dracula', I can recommend Not of 'Demons', in which Barry Kaufman talks a lot of sense about the film.

The vampires in "LA ORGIA NOCTURNA DE LOS VAMPIROS" (1972) have the usual long canine teeth, but as well as sucking blood, these vampires eat flesh too. Featuring the best, wildest looking female vampire ever who, in a reversal of normal film roles, physically carries off her male victim. Full of scenes of clutching hands and leering faces, indeed at times the screen seems full of hands. Director Klimovsky, as usual, sleeps through the tasty bits but comes too for the action scenes. Nice poster for this —reproduced around here somewhere.



"LA MOVIA ENSANGRENTADA" (1972) A bit of class here. Vampirism is only used as a covering story in a lyrical exaltation of lesbianism. The husband (Simon Andreu) of a newly-wed couple is depicted as cruel, heartless and even sexually sadistic, forcing the wife to turn to the lesbian vampire, Camille (Alexandra Bastedo) for the tender loving care she craves. "Who needs men?" is the film's obvious message, which comes across when you

realize the director is a man. Everything of interest, with the exception of one knife-wielding nightmare scene, was censored out of the Brit release print. Apparently the heart-ripping scene at the film's climax is extremely effective, I wouldn't know, we got an on-screen newspaper headline "Men Kill two women....." in its place....he hum.

ATLANTIDA FILMS. S.A.

16 SUBTITULADO

EN FILM PRODUCIDO POR

JOSE FRADE

LA ORGA NOCTURNA DE LOS VAMPIROS

DIANIK ZURAKOWSKA

JACK TAYLOR

INTERPRETES: M. BERNARDINI

DIRECTOR
LEON KLIMOVSKY

Too dark and too slow,"LA MUJER DE LOS BRUJOS"(1973)is set in the African jungle,with the darkest day-for-night scenes you could ever wish to see.The screen is so dark and blue that it's simply impossible to see what's going on half the time. One sex scene by a river,I assume it was a sex scene by the soundtrack moans and groans,went on endlessly with a totally black screen.The ending has caused some concern among traditionalists,vampires have to be staked,can't cross water etc, here they're apparently killed by 'ordinary' bullets.....Well,I don't think so.Simon Andreu throws an ammo belt onto the devil/leopard worshippers 'magic' fire-it bursts into flame prior to every sacrifice/ceremony-and it's these bullets that kill the Leopard-man and vampire women,hardly 'ordinary' bullets,I for one will go along with the gag, it's a novelty anyway.



"EL RETORNO DE WALPURGIS"(1973)was another outing for Waldemar Daninsky directed by Carlos Aured this time. Originally called 'The Black Harvest of Countess Dracula',which referred to the curses placed on inquisitor Naschy as Waldemar's ancestor by the Countess Bathory,the 'Countess Dracula' of the title.There's no actual vampirism here but it's as close as you can get.There is the possibility of this cropping up in an 'Aboard' article on mad nuns,but then again, that would mean more on Franco,just forget I mentioned it.Bathory was to return,in vampiric guise,in Molina's 'El Retorno del Hombre Lobo'(1980).

Best described as a Spanish 'Hammer' "EL BSTRAND AMOR DE LOS VAMPIROS"(1976)opens in a very similar way to 'Brides of Dracula'(1960),with the death,staking,burial and ultimate resurrection as a vampire,of a

young peasant girl.The credits on the version I've seen,'The Night of the Walking Dead'are terrible,white lettering blurs into the bright blue and red of a heat-seeking camera lens,combined with the weirdest 'music' you ever heard...This didn't sugar well for the following 90 mins,Klimovsky,yes it's that man again, uses the painting camera to good effect,particularly in the opening mist-enshrouded graveyard scene - one of the earliest graveyards in Spain.Accompanied by digging noises off-screen we soon along headstones to the peasant girl's resting place. The girl's coffin is about an inch below the surface,making us wonder what all that bloody digging was about,but what the heck.

The coffin is opened,stake removed and eyes re-open.The girl is led to the edge of the cemetery by two 'brides',where a tall Dracula-like figure is waiting....Goodbye to life and one family,hello unlife and a new one.

"I seem to know you from somewhere", says heroine Catherine later in the film "From a place I've never been to before",of such logic are many of these Spanish horror films concocted

Castle Dracula almost becomes a 'Theme Park' in 1975's "EL JOVENITO DRACULA".Jonathan Dracula,least of the Dracula dynasty,inherits the family castle and has to fight the town mayor(Van Helsing!)to keep it.

Naschy's ninth appearance as the ever suffering werewolf Daninsky "EL RETORNO DEL HOMBRE Lobo"(1980)pite his once more against old adversary Countess Bathory.The pre-credits sequence makes this look like at least five other Naschy films I could name.You know the scene,double execution of werewolf and vampire. Lots of action this time as Naschy, as usual,beds every attractive woman in the film.Bathory vampirizes

two out of the three young starlets, the third is reserved as Waldemar's love interest,Naschy remaining faithful to the 'someone who loves him, must kill him' legend,It's the old 'Silver Cross' method again this time around,but not until he's done away with the Countess.

Finally..... Dracula Junior,'Draculin' appeared in "BUENOS NOCHES SEÑOR MONSTRUO"(1982),which was made and shelved immediately.I don't think it's been seen anywhere,certainly not outside it's native Spain anyway.

EDWIGE FENECH

FILMOGRAPHY

Films in this list without a country of origin in brackets are Italian.

1946

TOUTES PLEURES DE LUI(France)

1947

KOMM LIEBE MAID UND NACHT...[W.Ger]
/Sex Is A Pleasure
MADAME UND IHRE NICHTS[W.Ger]
/House of Pleasure
/Madame Et Ses Nieces
ALLE KATZEN HABEN GRÖßEN OHREN[W.Ger]
/Les Petites Chattes Sont Toutes Gourmandes
/The Blond(e)s and the Pussycat
/The Blonde & the Black Pussycat

1950

DIE TOLLKÜSTEN GESCHICHTEN DES
HERCULE DE BALZAC[W.Germany]
/The Ruddy Women of Balzac
DER MANN MIT DEM GOLDENEN FINGEL[W.G.]
/L'Homme Del Focanello D'Oro
FRAD WIRTIN HAT AUCH EINE NICHTS[NG/
Austria/Italy]
/Sexy Susan
FRAD WIRTIN HAT AUCH EINE GRAFIN[NG/
Italy]
/Sexy Susan Sins Again
/Susanna Ed I Suoi Dolci Vizi Alla
Corte Del Re
/Sexy Susan At the King's Court
L'INGENIERE PERVERSE
IL FIGLIO DI AGATTA NERA
SAMOA, REGINA DELLA GIUNGLA
/Samoa
/Samoa, Fille Sauvage
/Samoa, Queen of the Jungle

1953

DIE NACHTS BOVARY[W.Ger/Italy]
/I Peccati Di Madame Bovary
/La Bovary Née
/Les Folles Nuits De La Bovary
/Play the Game or Leave the Bed
/Madame Bovary
/The Sins of Madame Bovary
TOP SENSATION
/Sensation
/The Seducers

TUTTI I COLORI DEL MIO

EDWIGE FENECH
GEORGE HILTON

PERCHÉ QUELLE STRANI GOCCE DI SANGUE
SUL CORPO DI JENNIFER ?



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CINQUE DAMIGLIA PER LA LUNA D'AGOSTO
 /Five Dolls For An August Moon
 /5 Filles Dans Une Nuit Glorieuse O'Hea
 /L'île De L'Espérance
 SATIRICISSIMO
 TESTA O CROCE
 /Pile De Pace
 /La Dernière Belle A Pile De Pace
 FRANCO E CICCIO NELL'ANNO DELLA
 CONTESTAZIONE (Italy/France)
 /L'Année De La Contestation

Erotic Blue

Sex after about a separated wife who moves into a new home - and straight into a heavy mystery which includes murders most foul. Cast: Edwige Fenech, George Hilton, Porche Quella, Sylvia Green, De Sampa, Sini Carga. Dir: Anthony Ascon. (Gibson/Les Film-

* This clipping from an old Maurice Speed Film Review Annual has given me many gleeful shuffles over the years. Note the cast list, all the 'actor's' names have the film's original title. Guess not eh?

CINQUE DAMIGLIA PER LA LUNA D'AGOSTO



1970
 SWINGING YOUNG SEDUCTRESS PART 2
 LE MARI, SCONCIATO PER L'INFERNO
 DESERTO DI FUOCO
 /Desert of Fire
 /Le Desert De Feu
 LO STRANO VIZIO DELLA SIGNORA WARD
 (Italy/Spain)
 /Blade of the Ripper
 /La Parvraza Señora Ward
 /Mrs Ward
 /Next
 /The Next Victim
 /The Strange Vice of Mrs Ward
 LA TELA DEL RAGNO
 /The Spider's Stratagem
 /The Spider's Game

1971
 LE CALDE NOTTE DI DON GIOVANNI (Italy/
 Spain)
 /L'Avventura E Gli Amori Di Don
 Giovanni
 /Los Amores De Don Juan
 /Don Giovanni's Hot Nights
 /The Loves of Don Juan
 /La Vie Sexuelle De Don Juan
 PERCHÉ QUELLE STRANE GIOCHI DI SANGUE
 SUL CORPO DI JENNIFER ?
 /Los Rencos-Vous De Saten
 /Erotic Blue

TUTTI I COLORI DEL NUDO (Italy/Spain)
 /Todos Los Colores De La Decadencia
 /L'Alliance Inviolable
 /Toutes Les Couleurs Du Vice
 /They're Coming To Get You
 /All the Colours of Darkness
 /The Next Victim
 IL TUO VIZIO È UNA STANZA CHIUSA E
 SOLO IO HO LA CHIAVE
 /Excite Me
 /Eye of the Black Cat

1972

LA BELLA ANTONIA, PRIMA MONACA E POI
 QUINTA
 /La Bella Antonia
 /Naughty Nun
 QUANDO LE DONNE SI CHIAMAVANO "MADONNE"
 QUEL GRAN PEZZO DELL'USALDA TUTTA NUDA
 E TUTTA CALDE
 /Das Heilige Genie
 /Ubside, All Naked and Warm
 ANNA, QUI, PARTICOLARE PIACERE
 /Secrets of a Call-Girl
 GIOVANNINA, CISCIALUNGA CISCIONATA CON
 SNORE
 LA VEDOVA INCONSOLABILE RINGRAZIA
 QUANTI LA CONSOLARONO
 /The Winsome Widow
 FURI ENO, SOTTO UN ALTO, ARRIVA "IL
 PASSATORE" (Italy/Spain)



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HILTON

EDWIGE
FENECH

SUSAN
SCOTT



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TECHNISCOPE

DISTRIBUIDOR: HISPANO ITALIANA - G.G. ASTRO (MADRID) - LEA FILM-NATIONAL CINEMATOGRAFICA (ROMA)

1972

DIO, SEI PROPRIO UN PRIMITIVO! (Italy/
France)
/Mean Frank and Crazy Tony
LA SIGNORA GIOCA SEME A SCOPA ?
/Poker in Bed
/The Good the Bad and the Sexy
INNOCENZA E TURBAMENTO

1974

IL SEIO NON È FACILE TIRARE...INTERPOL
IN ALLARME
/Interpol in Allarme
/L'Homme Aux Merveilles D'Asier
/Il Sue Non È Facile Tirare
L'INSEGUENTE
/Sexy Schoolteacher
LA TENEBRE BRACCIO DELLA MORTE

1976

GRAZIE, MUMMA
/Lower Boy
/Thanks, Grandma
LA MOGLIE VERGINE
/The Virgin Wife
/At Last! At Last!
NUDE PER L'ASSEGGINO
/Strip Nude For Your Killer
SCANDALI IN PROVINCIA
IL VIZIO DI FAMIGLIA
/Vices in the Family
60 GRADI ALL'OMBRA DI UN LINDOLO
/Sex With a Smile

1978

LA POLIZIOTTA FA CARRIERE
/Confessions of a Lady Cop
LA PRETORA
CATTIVI PENSIERI
/Evil Thoughts
Non Mischiò My Wife ?
LA DOTTORESSA DEL DISTRETTO MILITARE

1977

GIOIA
/Erotic Exploits of a Sexy Seducer
/Hell By the Horns



..... French in TUTTI I COLORI...

the axe throaters....



AFTOR FILMS
presents

GEORGE
HILTON
EDWIGE
FENECH
SUSAN
SCOTT



TODOS
LOS COLORES
DE LA
OSCURIDAD

TAXI GIRL
L'INSEGUENTE VA IN COLLEGIO
IL GRANDE ATTACCO
/The Biggest Battle
LA SOLDATRESSA ALLA GRANDE MARCIA
LA SOLDATRESSA ALLA VISITA MILITARE
AMORI NERI
/My Loves
LA DAMA PROSSIMA
/The Lady Next Door



ABOVE: "IL TIO WIZO È UNA STANZA CHIUSA E SOLO IO ME DO LA CHIAVE"(1971)
With Edwige Fenech and Anita Strindberg. Translating as "Your Vice is a Closed Room and I've Got the Only Key", this became the slightly less unworldly 'Kodite No' on it's British release. 'Eye of the Black Cat' in America. Director Sergio Martino went on to contribute a little style to the cannibal/jungle sub-genre with 'Le Montagne Del Dio Cannibale'(1978/9/1) Fiumi Del Grande Canale(1980)

DOTTOR JEKYLL E GENTILE SIGNORA



1976

L'INDEGNANTE VIENE A CASA
IL LADRONE
 /The Thief
 /The Good Thief

1979

LA PATATA ROGLIANTE
 /Hot Potato
LA POLIZIOTTA DELLA SQUADRA DEL BUON
COSTUME
DOTTOR JEKYLL E GENTILE SIGNORA
 /Jekyll Jr
 /Dr Jekyll Jr
 /Doctor and Mrs Jekyll
 /Il Dottore Jekyll(sic)Jr
 /Mister Jekyll Jr
 /Doctor Jekyll Likes Them Hot
 SAGNATO, DOMENICA E VENERDI

1980

IO SONO POTPOURRI
LA MOGLIE IN VACANZA, L'AMANTE IN CITTA
 /While the Wife's Away
 ZUCCHERO, MIELE E PEPPERCINO

1981

IO E CATARINA
 TATIS-TOI QUAND TO PARLES I(11/Franco)
LO SPIRITOSO
LA POLIZIOTTA A NEW YORK
 /Eine Superpolizistin In New York
 AGGI
 CORNETTA ALLA CREMA

1981

L'AVVENTURA IDEALE
 /Ideal Adventure
PIZZA, PROSCIUTTO E FICHI
 ROMA XI11X
IL PARAMEDICO
 /The Orderly
DON'T PLAY WITH TIGERS(1: Title ?)
RICCHI, RICCHISSIMO...PRACTICAMENTE
IN METAFIDE
 BRALLATO, CASATO, COMPLETAMENTE FUSO

1983

IL PICCANASSO
 /The Lover and the Scoop
LA VERGINE, IL TORDO E IL
CAPRIEDDO
 1984

VACANZE IN AMERICA

**EVIL
 THOUGHTS.**

Starring
EDWIGE FENECH



IL TUO VIZIO È UNA STANZA
CHIESA E
SOLO IO NE HO LA CHIAVE

1987

UN DELITTO POCO COMUNE
/Der Tod wartet in Venedig
/Off Balance
/Theater of Death

1988

GIAMBO 2 - IL GRANDE RITORNO

1991

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ABSURD LETTERS

**Ian Caunce, 12 Union Rd,
Hurstead, Rochdale, Lancs
OL12 9QA, England.**

MAX Hello Max,
Italy.

Dear Ian,

There are rumours that Jean Franco did not direct 'Poelesse', but that a mysterious young French Director did the work and Franco got the credit just to publicise the movie. Don't take this for true, I've strong doubts about it. Also, yes, the rumours about Gerard Kikoine as a Franco alter-ego seem lasting but unfounded, anyway here are some Kikoine films, all are 'porn' movies: 'Belloties Roman', 'Don Chio, Don Gero, Mals S...', 'Bourgeoisie et...Paris', 'Bourgeois Pour Femmes', 'Les 'Clemente'', 'La Clinique Des Phantasmes', 'Controllatons Par Corps', 'Donn Le Chaleur De Saint Tropes', 'Deux Americaines A Paris', 'Green Parties', 'Indescentes 1980', 'L'Inferniere', 'Initiation Au College', 'Journel Intime D'Une Nymphomane', 'Premier Tree Speciale Pour Femmes', 'Pondisme De Jeanne Filles', 'Test Pour Jouis', 'Tossing', Ciao, Max.

Max,

Glynis Barber is reported as saying (re: 'Edge of Sanity') that Gerard Kikoine is 'Tall, dark, youthful and handsome...' which would seem to rule out our Spanish pet on all four counts wouldn't it? It still seems strange to me that the 'Kikoine' name should suddenly resurface from the mid-seventies/early eighties, and fronting 'mainstream' films too. All this during the three quietest years (1988-1990) that Franco has had since 1981. Customer and customer.... No doubt we'll get to the truth eventually... Meanwhile, here's a few bits of information I've dug up on 'Kikoine', including a Jeanne Franco connection: 'Machete Contre La Police Des Amateurs' (73) Director: Jeanne Franco, Editor: Gerard Kikoine 'La Scene Qui Parle' (76) Director: Frederic Lantier (aka: Claude Mailot), Editor: Gerard

Kikoine. This received a very limited GB release as 'Pussy Talk', cut from its 91 minute original running time to a mere 85. The film still got an 'X' certificate, even that cert only valid for exhibition in London. I don't recall it reaching Rochdale. 'Monsieur Avec Alice, Penelope, Arnold, Maud et Richard' (75) Directed by: Frederic Lantier Editor: Gerard Kikoine. Distributed as 'What a Performance' in the UK. 'L'Amour A La Mode' (78) Co-Directors: Alain Hubert, Alain Van Damme and Gerard Kikoine Editors: Gerard Kikoine and Gilbert Kikoine who, just to add to the confusion received the editorial credit on Bruce Laikins's 'Rats - Netto Del Terrore' (81). 'L'Amour' released as 'Weekend Orgy' in GB. Then we got the Director credits for Kikoine on 'Dragonard' (87), 'Monsieur de Dragonard III' (87), 'Edge of Sanity' (88), and 'Buried Alive' (1989) I'll keep searching.

Glyn Williams,
Dorby.

Dear Ian,

I hope letters don't remain unread in your 'in' tray for as long as the farthings you receive otherwise you'll be reading this sometime in May...

There's not much I can add to your superb 'Godzilla' article except for some notes which may be of interest:

-In Gene Wright's 'Horrorshow' book, he mentions a children's TV series in 1979/80 called the 'Godzilla Power Hour' but he gives no further details.

-In the introduction to Leonard Wolf's 'Horror's Compendium's Guide to Literature and Film' the author describes a short, 30 second animated cartoon called 'Bambi Meets Godzilla'. Wolf describes the plot thus: 'We see a charming Bambi tripping along through a forest glade until he/she or it/meets Godzilla. What happens next, depending upon how you feel about Bambi, is either just right or a terrible pity.'

-In the early hours of the morning at an all-night video session, I remember clearly watching a toy Godzilla making a very funny porno debut alongside, and of course, on top of, a Barbie Doll. The short was called 'Porno-Gzilla' and is reviewed by Dave Filth in 'Sheet Filth' 8.

-James Twitchell has an interesting note in his book 'Dreadful Pleasures' about the Sears & Roebuck store being used in 1982 by Toho for producing gorgoia bogs with Godzilla on them which the store called 'Begrilla'. Twitchell correctly points out that, whilst it is easy to poke fun at the Godzilla phenomenon, the creature is one of the first images Americans think of when they hear the word 'Japan'. Toho lost the case.



The second part of the Fegion review on Hercules is a massive piece of work. I saw my fair share of these films as a kid, but memories of them now are hazy and your reminder of plots and personalities is most welcome. I have three additions which I don't think you included in your listings. 'Erodo alla Conquista di Atlantide' was aka 'Hercules and the Beasted Women', whilst 'The Loves of Hercules' was aka 'Hercules vs Hydra'. Lou Ferrigno also starred in a 1984 sequel to the 1959 'Hercules' imaginatively entitled 'Hercules 2' aka 'The Adventures of Hercules', which was once again made in Italy and directed by Luigi Cozzi.

Your extended article on evil dogs sounds interesting. I personally would never let any dog watch a video nasty [do dogs call those the DPP's 'beast' Nat 7]. The consequences of whole packs of canines roaming the streets under the influence of 'Beast In Heat' are awful to contemplate. Is it true that there is a doggy version of 'Bloodsucking Freaks' called 'Bloodsucking Pukes'?



Finally to Mr Wong. I'm afraid you've got the name of the author of 'The Twelve Coins of Godkilla' wrong! It should that be 'Wong'? The original book was written by Harry Stephen Skaer and not Reifer, which was presumably what you were seeking when you typed that. It seems strange that Karioff was satisfied with the unconvincing make-up for the Wong roles when only a couple of years before he had taken a lot of trouble to get the same look right for his character 'Wu Yen Fung' in 'West of Shanghai' (even to the extent of having his eyebrows shaved off).

I look forward to the next time you give me an excuse to delve through my dusty books and mags, but until then, Cheers, Glyn.

Glyn.

Now you know, letters later longer in 'the tray' than even Fanzines do. I deliberately left out all the associated Godkilla stuff, I'm rapidly discovering that you don't please everyone. I was chastigated for not mentioning George Takei's incarceration in an asylum, and, conversely, criticised for including the shitty bits about Charney Jordis's life. 'Hachi Meets Godkilla' has, believe it or not, been on television. I can still see Godkilla's huge paw (all that is shown of him) splatting Hachi, as I recall the credits lasted longer than the actual cartoon. There are lots of other 'Godkilla' appearances, to be complete you'd have to include the 'Chewits' ads on British TV, and the various comics that have appeared over the years. Thanks for the additional info on the Hercules pics, most welcome.

The 'Evil dogs' bit will see the light of day sometime, and, as well as films, will be extended to include Fanzines (like Nick the Cad's 'Gripping the Bone').

Steve Dunn,
Scarborough.

Dear Dan,

Loved the Godkilla article, though the big G also made appearances in some episodes of 'Bygone Kingdon Zoo' (Zoo the Mober Man'), a Spectrum sort of series dating from 1971. The episodes that featured Godkilla were:

'Invasion, the Attack of Garoga's Army Corps' (Episode 4)
'In the Twinkling of an Eye, the Boar of Godkilla' (episode 11) also featured Glyn.
'Submercon/Godkilla, You Must Save Tokyo' (episode 13)
'Invincible/Godkilla Stragel' (episode 21)
'Gromcon/Zoo and Godkilla v the Horrible Alliance' (episode 23).
I've not seen any of the series, but they're apparently hilarious, and, in look, not unlike 'Godkilla vs Megalon'.

Steve.

Steve,

Thanks for the info, fascinating stuff. Kind of you to write given all the hassle you're currently experiencing.



EROTIC SEX DRAMA AT ITS BEST !!

Richard Griffiths,
Shrewsbury.

Dear Ian,

Sorry I've taken so long to get back to you, but did you know that 'Absurd'19 doesn't contain your address?

Great cover to issue 10, I'm afraid I missed out on the almost legendary bad original logo covers, but this one was really good. Is it true that the person I'd been the right, facing Goddilla is your wife?

Goddilla of course is an old favourite from the days when they used to show 'The Time Tunnel' and 'The Lone Ranger' on TV on Thursday afternoons. You did miss though the terrible Goddilla cartoon series that was shown a few years ago featuring the ill-conceived 'Cadecki' character as the 'cute' sidekick.

What's this obsession with age? Surely by drawing attention to the problems people like yourself and Mr Williams have, you're only stirring up the again issue? When will you realize that you'll only be accepted into 'normal' society when you live and act like everyone else in spite of your age? It's no big deal, really it isn't and anyway, aren't there special clubs and meeting places you can go to to find others of similar years? Or maybe 'Logan's Run' was right.

I do like the 'Newspaper reprint' section, reading it kind of keeps you sane.

All the best,
Richard.

Richard,

Not putting my address in 'Absurd'19 was a deliberate ploy, wasn't it based about April 1st? You're the second person to ask if that's my wife on the cover, you got it just right, actually that's her in the Goddilla suit, which we use when we go fed up with the old Tarzan/Jane, Cowboy/Indian Squaw, Lone Ranger/Tonto fantasies.

I didn't 'miss' the Goddilla cartoon series, see my reply to Glyn Williams' letter. As for the obsession with age, like the hand drawn original logo, this started as a joke which backfired dreadfully, I've repaired the damage done by the logo, the damage done by time is taking me a little longer to correct. Just tell me Unibrow

Gordon Phileason,
Telfe.

Dear Ian,

The 'Brooks' article in No 10 was excellent, though not nearly as long as I would have wished it to be. I can understand that not everyone wishes to read about Italian films! Would you like some alternative titles to some of the Brooks films? I hope so, 'cos I've listed them below:

'Brooks E La Regina Di Lidia', French title 'Herodote Et La Reine De Lydie'.
'Brooks Alla Conquista Di Atlantide', French aka 'Herodote A La Conquete De L'Atlantide'.
'El Amore Di Brooks', French Title 'Les Amours D'Herodote', extra credits: Screenplay: Luciano Berio & Alessandro Continence. Photo:

Renzo Serafin, Music: Carlo Innocenzi, Cost: Mario Fald (Toscanini), Orfel (Ripolyto) Rosella Coma.

'Brooks Contro Roma' French title 'Herodote Contro Rome'.

Walt Lee's 'Guide to Fantastic Films' has the problem title 'Brooks Contro Il Gigante Giallo' (1944) Directed by Guido Malatesta. Dates: 'Brooks Contro Maciste' (no date) Dir: Carlo Campogalliani.

'Brooks In Discesa' was announced in 1953, and 'Brooks Nella Spazio' in 1954.

In your Non-Herodote/Herodote Listing David of the Desert Against the Son of Herodote'/'Glieve Merchante' (a 1954's 'Anthur L'Invenibile'). While 'Herodote Against the Stone Man'/'Maciste Contro Gli Uomini Della Lave' is also 'Maciste E La Regina Di Sumer'. 'La Parla Di Brooks'/'La Parla Di Sumer' There is a French title for a film called 'La Pensee D'Herodote' directed by Carlo Campogalliani starring Ed Fury (Herodote), Cristina Gajoni and Mauro Celati. Do you have any info?

Best wishes, Gordon.

Gordon,

Thanks for the info, being a 'credulous' myself, its gratifying to know that I'm not alone.

'La Pensee D'Herodote' is I believe the same film as 'La Parla Di Sumer', which will be covered shortly (possibly next issue), but I'm sending you the cost/credit info I have as you don't have to wait for the article.

Max Della Mura,
Italy.

Dear Ian,

I've recently seen two Gerard Philipe movies, one is the hard porn 'Tiffany Takes' starring Vanessa Del Rio, Veronica Hart, and Denise Colman. The other one is 'Barbed Alive' with Ginger Allen (formerly Ginger Lynn). 'Tiffany' is surely not Franco, but 'Barbed' contains some shots that reminded me of Franco. Maybe I'm thinking this on the basis of the rumors about Philippe-Franco, but it would be interesting to know if Franco has used the Philippe pseudonym.

'Taffo' from Finland says 'La Des Camille'/'White Camille Queen'/'Monte Camille' is not a Franco movie. I think he says that only because of Franco's interview for 'Cine Eros' (translated in 'Ungava'1 & 2), in which he says he didn't direct it but Pierre Chevalier did. I'm sure he was telling a big lie. Franco to like Pizzochio, he tells lies and his films grow bigger....

Best Ciao,
Max.

Max,

I've only seen 'La Des Camille' in Italian. I thought the usual sloppy acting habits of the cammists went on for too long a typical Franco trait! If forced into a game I'd play for Franco directing most of it and another director (Chevalier, Merlon or Daniel Lenoir? finishing it off, there's far too much action for it to be all Franco's work.

Paul Higson,
Charley.

Dear Ian,

I did as you said and read the editorial all the way through before getting upset. It didn't work. I wasn't cheered by anything you wrote. The only time you said anything nice about me, you cited me of a talent akin to Nick Cairns. What a cad you are.

I'm no true expert on Italian Cinema. I prefer to leave detailed & correct studies on Euro Cinema to the people that really know about it: Craig Ledbetter, John Martin, Gordon Fiskayson, Max Della Mora and yourself. I certainly didn't intend to be dismissive of the Italians - In my mind the 'bit of zest' was screamed much more enthusiastically, how else can the word 'zest' be read? - I should have put more emphasis on my delight with the Italian contribution to the Western. My article was not a study of 'Horror' westerns, but a study of Westerns that featured elements of Fantasy, Horror and Science Fiction. I stress the word 'Fantasy' here & not 'Fantastical'. I viewed the spaghetti crowd as taking 'Fantasia' to it's limit. If it's an article on 'Fantasia Italian Westerns' you want, then you are probably a better person to write it.

You keep harping on about 'Devil Wolf of Shadow Mountain', but you never sent me the promised info and photographs. I was never sure if 'Grey Blood, Apache!' was not just a violent 60's western, and in that decade they seemed to get no more violent than Facklegash made them. If the non-inclusion of those two films was your definition of 'superficiality' then that would be very petty indeed. My Mother nitbbed 'Absurd' for something to read and she says you're not a very nice man at all. She also wants to know why nobody has covered 'Horrors of the Black Museum'?

So I'll be off, and you be off too, and by Jove, let you also see Devil-doggin, one horrid hound, one killer canine, one psycho pup, one....

All the (cat's) (best) (friend),
Paul.



Paul,

I don't know if you wanted to see this letter in print or not, but I always like to give people the 'right to reply'. Firstly, I didn't 'compare' you to Nick (which in itself be no bad thing), but simply lumped you together with him, and John Martin, as [quote:] 'three who are legible, intelligent, original and witty, each in their own way.' The one thing I regret about that statement is that I didn't include David Flint, whose 'Glorious Filth' (Published about as often as 'Absurd') has become the publication to read for lovers of obscure cinema, and I include the 'Obscene Publications' squad in that statement!

You could argue both ways for 'Grey Blood, Apache!', being a violent western or a borderline Horror Film. Personally, I put it on my borderline list for the Horror film like slayings, you can't get much more horrific than the Facklegash in a bag placed over a man's head, or the cowboy hanging upside down over the damned circus.

I'm sorry your man thinks I'm not a very nice man, but perhaps my inclusion of 'Horrors of the Black Museum' in this issue, will redeem my tarnished reputation?

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HORRORS OF THE

First in a continuing series that will expand on my original promise to cover a Hammer film every issue. Now the series will include ALL 'classic' UK horror

BLACK MUSEUM

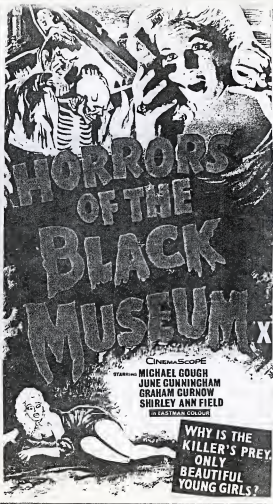
This one's for Mrs Higson.

BEST OF BRITISH #1

Basically 'HORRORS OF THE BLACK MUSEUM' is just a loose storyline strung around a mad sequence of outlandish, bizarre, murders. Genre regular Michael Gough as Edward Hecroft has started a series of killings to enhance the string of Horror novels he's writing and also to tempt the police of Scotland Yard with their continuing failure to catch the murderer. Gough is using his drugged and hypnotized assistant Rick - played by the once seen yet never forgotten Graham Gurnow - to set up the various murders. Rick, through Gough's overuse of the controlling drug, slowly turns more and more monstrous each time he's injected.

The film's opening murder is the one most people remember, even people who haven't seen the film know about this one! A young woman rips open an intriguing package, marked 'From an admirer', she discovers a pair of binoculars inside the wrapping and excitedly rushes to the nearest window to try them out. The camera shows us what the girl can see, a blurred fuzzy image, that slowly begins to clear as the girl adjusts the focus. Before we can make out what she's looking at the girl screams and drops to the floor with blood oozing between her fingers which are tightly clenched over her eyes..... The camera moves across the floor to the binoculars and the three-inch spiles which protrude, covered in dripping gore, from the lenses..





HORRORS OF THE BLACK MUSEUM X

CINEMASCOPE

STARRING

MICHAEL COUGH
JUNE CUNNINGHAM
GRAHAM GURNOW
SHIRLEY ANN FIELD

IN EASTMAN COLOUR

**WHY IS THE
KILLER'S PREY
ONLY
BEAUTIFUL
YOUNG GIRLS?**

Bancroft also keeps his own version of the 'Black Museum' inspired by the original at Scotland Yard. Bancroft's version contains all the unusual items, including all his own murder weapons, that he's bought from an Antique shop run by Aggie (Dorothy Vorley). When his girlfriend Jean/Jane Cunningham starts to demand money from him otherwise she'll leave him, Gough sends the dragged Rick to her apartment to rig up a mini-guillotine over her bed. Later that night, we follow a slightly tipsy Jane around as she slowly gets ready for bed. Collapsing onto the bed, her glasses shatter and stop as she equates up into the camera which has taken the point of view of the guillotine. We watch her scream short as the camera/guillotine suddenly snaps down.

was the one reproduced here of Gough looking down at Aggie's body. The next time I saw this was the Odeon Manchester late in 1979, and the film duly unravelled as I remembered it, until Gough snatches up the torso again and this time actually applies them to Aggie's neck, she throws on her arms, out to a full screen shot of Aggie, eyes screwed shut in obvious pain, another cough, another splutter, and the film carries on with Gough hovering over Aggie's prone body. I'd like to think that the Censor had had second thoughts and reinstated the scene, but the truth is more likely to be that the version I saw in '79 was a victim of the projection booth coter. I actually worked with, and got his sacked (rather aware that I am), one of those censors who thought nothing of mutilating films just



On his next visit to Aggie's Antique Shop, Aggie herself threatens to tell the police about certain items that Gough has bought from her, items that have been involved in the 'Monster-Killer' murders. This gives a good excuse for another famous sequence. As Aggie turns away from him, Bancroft switches up a pair of industrial size ice-tongs and illustrates the old 'ice-tongs in the neck' trick used to feed this article. Unsurprisingly this was censored on the film's original release (21st May 1979), and also cut from the film's re-release in 1993. However, when the film became popular at the 'All-Night' Horror shows of the late 70's/early 80's, the scene was partly restored. Originally (well the '84 release that I saw) we saw Gough pick up the tongs and after a bit of a cough and splutter from the soundtrack, the real scene

to add the 35mm transparencies to their own collections. Obviously some of these thieving bastards wanted the undescript scenes, so we ended up with lots of films that appeared more censored than they actually were. One of the major studios, MGM, was so concerned by this blatant destruction that they stamped the MGM logo over any 'joint' in the film stock, and the projectionist had to fill in a report on precisely why he'd tampered with the film. Now, as they say, back to the plot. Back in his Laboratory (didn't every self respecting mad crime writer have one?), Bancroft is met by his Doctor, who tells him that he knows that Bancroft is either the 'Monster-Killer' himself or is somehow involved in the spate of murders. "I can help you" says the Doctor finally, "but you must come with me now". Gough electrocutes him



MODERN SCIENCE
HAS PERFECTED AN ANCIENT ART
TO PUT YOU IN THE PICTURE!



and calls Rick to carry the stunned Doctor to the handy vat of acid, kept for just this kind of occurrence. The Doctor is chained and lowered into the vat. When Rick pulls the chain out again, the body has been reduced to a skeleton.

Antique weapons, this one an old Strassers dagger with wavy blade, that could qualify as either the most ludicrous or the most entertaining last five minutes of a horror film begins when their best swerves into the light at the end of the 'Tunnel of Love'. Rick,



meanwhile, Rick's girlfriend Angie (Shirley Ann Field, pre 'PEEPING TOM' and 'BEAT GIRL' and also pre the 's' on Ann, that she added in 1960, and then went on to prove she could actually act with her performances in 'THE DAMNED' and 'SATURDAY NIGHT AND SUNDAY MORNING', and went on again from those two creations to prove she couldn't care less what she appeared in, as long as it paid the bills, in 'HOUSE OF THE LIVING DEAD' (1973) in South Africa), is becoming more suspicious by the day, especially as Rick seems to be getting extremely hairy these days around the eyebrows, and has terribly dark circles under his eyes. Rick tells Hancock of the girl's suspicions, and is ordered to kill her.

momentarily bewayed by the screaming of the girls of young lovers waiting their turn, leaps from the boat, leaving the dead Angela, pushes his way through the crowds and comes off through the Flossers Park, catching sight of his hideous reflection in a distorted glass in the 'Hall of Mirrors'. Rick pauses and we see a dawning of horror on his face as he realises what he has become, what Hancock has made him become. He glides the Ferris-Wheel, still spots Hancock in the crowd below. As the police arrive and shoot him, Rick leaps dagger-first on Hancock, his bullet-riddled body ending alongside his stabbed tormentor. Geoffrey Keen, as Superintendent Graham, sees the film's last, memorable, line "The horror is over", he says, "We can consider the case of the Monster-Killer closed." Leaving us to ponder on which of the two, Rick or Hancock, was really the 'Monster-Killer'. The camera begins a slow pan, upwards and backwards, as the two bodies are removed the Fun Fair crowds surge in again, the Ferris-Wheel begins to turn, and life returns to normal.....?

This must be the nearest that the British Cinema has ever come to capturing 'Great Gatsby' on film. Made during the 'Golden Age' of British Horror Film 'HORRORS OF THE BLACK MUSEUM' (1960) continued a long line of atmospherically grey and steady little thriller films that included 'GHOST OF FRANKENSTEIN', 'BLOOD OF THE VAMPIRE', 'THE REVENGE OF FRANKENSTEIN', 'CORRIDORS OF BLOOD', 'THE STRANGERS OF BOMBAY', 'PEEPING TOM', 'THE CIRCLE OF HORRORS', 'CITY OF THE DEAD', 'DE BLOOD'S COFFIN', 'FLESH AND THE FURIES', some parts of 'KONGA' (see the film before laughing at my old 'CAMP ON BLOOD ISLAND', one of Hammer's ranters).



Rick takes Angie for a day out to Battersea Fun Fair, it's Angie's suggestion that they go through the 'Tunnel of Love' where Rick undergoes the most explicit change yet and states Angie with another of Hancock's

Agony from Shirley Ann's Field, Only Michael Gough, and to a lesser extent Geoffrey Keen are recognizable faces. Gough, of course, had already appeared in 'THE HILLS IN THE WOODS' (57) and 'DRACULA' (58), and was to go on to star in many weird and wonderful oddities, 'KONGA' (60), 'WHAT A CARVE UP' (61), 'BLACK MOO' (63) and 'SATAN'S SLAVE' (76) amongst many others. Keen didn't appear in anything like the number of genre films that Gough did, nevertheless you'll probably recall him in 'HERRERKE!' (67) - with Gough, again, 'TASTE THE BLOOD OF DRACULA' (70), and 'DOOMWATCH' (72).



YOU WILL
SCREEN
WITH
FEAR AND
HORROR!
MUSICIANS

"HORRORS OF THE BLACK MUSEUM"

GB 1959 A Herman Cohen Production SIX
Executive Producer.....Herman Cohen
Producer.....Jack Greenwood
Director.....Arthur Crabtree
Screenplay...Herman Cohen, Aben Kandel
Photography.....Desmond Dickinson
Editor.....Geoffrey Muller
Music.....Gerard Schurmann
Musical Director.....Mair Mathieson
Dance Music.....Ken Jones
Art Director.....Wilfred Arnold
Make-Up.....Jack Craig
Assistant Director.....Bill Shore

CAST

Edmond Benaroff.....Michael Gough
Rick.....Graham Curnow
Angela.....Shirley Ann Field
Joan Berkeley.....Joan Cunningham
Superintendent Graham...Geoffrey Keen
Doctor Ballin.....Gerald Anderson
Inspector Lodge.....John Warwick
Aggie.....Beatrice Varley
Commissioner Wayne.....Austin Trevor
Peggy.....Maeve Fontana
Tom Rivers.....Howard Greene
Gail.....Dorinda Stevens
Miss Ashton.....Vanda Godsell
Woman in Hall.....Hilda Barry
Woman in Hall.....Nora Gordon
Penfair Barker.....Stuart Saunders
Bookshop Manager.....Gerald Case
Sergeant.....Geoffrey Dinton
Constable.....William Abney
Constable.....Howard Pate
Police Surgeon.....Frank Henderson
Fingerprint Man.....Gerard Green
Little Girl.....Ingrid Carden
Maya Koumari

Filed in Eastmancolor & Cinemascope

ABSURD

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A HEADPRESS PUBLICATION NUMBER ONE OCTOBER 1980

THE VIDEO CHILLERS UNLEASHING MAD KILLERS



IT SPIT ON YOUR GRAVE

• **PHILADELPHIA** (UPI) — A man who was arrested for life for causing grievous bodily harm on a 10-year-old girl and attempting to rape her.

The largest aircraft ever after the 1947 merger in Denver, Colo., operated. Police Captain David (Frank) and the 1947 was similar to the opening of the 1947 Bridges Harbor in Denver, Colo.

RAMBO

■ **WPA-AP** **EXTRACTION** may disrupt the transfer time as slowly as interrupted for WPA.

Bytown, 18, says the city's reputation character as a very cool of his real life quarrels with his family and on March 22, 1979, taking two young women other girls. He married his father, David, 44, mother Mary, 41, and a sister, 39.

1513

■ FBI (W) teenage delinquents were jailed for life for parking pass-out by 16-year-old tramp John Cardozo on his alert on some closed to prison.

They then dangled around his body as he swam in a pond, trying to get out the demon.

The participants later said they were pleased the idea by conducting an 18-month, 100-hour course. "It's a great idea," said one participant.

It-High, however, refused to grant the plan an 18-month study, but it is in doubt whether the plan would

FRIDAY THE 13th



100

100

DISCUSSION

■ **THE** Arnold Schwarzenegger film *Commando* was rated as the family-friendly or rated driver *Fastest* movie, too.

Family settled himself with an A-1-4 grand sofa and spread the on others on in the playground of an eleven-year school in Irving, California, living four boys and a girl under a

We shall never know how long it will be until his last seeing these hills and the billings burning in our hearts like

SATELLITE TELEVISION

My most recent acquisition, the sixty centimetre mesh dish that decorates the wall of Number Twelve, Union Road was bought due to the insistence of my two 'music' mad daughters, and their urgent need of an MTV fix. I say 'music' because my version of music doesn't include New Kids On The Block or Vanilla Ice. They soon discovered 'SKY MOVIES' and that now sets me back a further £14.98 per month for that channel and 'THE MOVIE CHANNEL'. So now these two channels feature today's 'studs', or 'Sex On Legs' as they're charmingly called these days, 'stars' like Corey Hain, Kiefer Sutherland, Corey Feldman, Matt Dillon (I remember him with 'Chester') Christian Slater, Keanu Reeves, Kevin Costner and River Phoenix...sheesh! I watched MTV for a while, but soon realised that they weren't heavily into Jim Reeves or David Allen Coe,

THE 'ASTRA' SYSTEM



so I began to search for something a little more entertaining. Now all this 'MTV', 'SKY MOVIES', 'SKY SPORTS', 'SPORTS', 'MOVIE CHANNEL', 'SCREENSPORT' and 'LIFESTYLE' stuff is O.K. if you like that sort of programming, my tastes, and no doubt your tastes too, run along different lines don't they? Anyone answering



'no' to that question can send for a refund and spend it on 'Satellite Times' instead.

Before I dismiss the English Movie channels completely out of hand, the signs are there that they could be a different proposition in the future. When I bought the dish, in February '81, all the films shown on the 'SKY' channels were the BBC edited for video versions. Lately, from May/June onward, there's been a noticeable swing to the BBC film release sorts and even, whisper it quietly, Sky's own 'recommended' sorts. Selection of the films shown will have to improve drastically though, the channel has offered little to entice over and I've only used it rarely to catch up with films that I couldn't be bothered to hire from the video shop, two years ago. 'They Live', 'Killer Party', 'Firehose Women', 'The Initiation' etc. Among the few exceptions, are one or two films that did spark a glimmer of interest 'Bewdy Tales', 'Once Upon a Time in America', 'Blue Angel Cafe', 'The Arabian Nights', 'Dawn of the Dead' and 'Cinema Paradiso', a film all film lovers have to see, first time I've shed a tape over a film for a looong time.

There are, at present, six channels of particular interest to us, I'll take them in the order that they appear numerically on my remote pad.

#2 is RTL PLUS, the 'Tutti-Frutti' channel, which, for the uninitiated is a German language version of an original Italian TV show. The rules are complicated, but stuff the rules, in amongst lots of ideas from other game shows, lots of young 'wannabe' models take their clothes off, now this is what I call television! The best of the games incorporated is a variation of 'Play Your Cards Right' where instead of guessing if the next card is higher or lower than the one displayed ('good game, good game'), the contestants have to guess if the girl pictured on the card will be wearing more / less clothing on the next card turned over. The participants can also add to their score if they leap up on a table and perform their own strip-tease. This leads to several dishevelled sights, fat, white, blubbery bodies gyrate and bounce to lecherous background 'bump 'n' grind' music.... and some of the male revelations are just as bad. One Paul Naschy lookalike almost passed out trying to hold his gut in until host, Hugo Eggen-Balder, gave him a dressing gown. I wonder why every one of the male contestants leaves his socks on?



Ed Fury in the half-face make-up from SEVEN REVENGES

SATELLITE TV

THE introduction of satellite TV means that hard-core television porn is now available in Britain.

Recently channels Canal Plus, Hot and La Cinq can be obtained with satellite equipment costing under £200.

Output included scenes of copes and close-up shots of sexual acts. Some TV channels have been used to advertise call-girl agencies.

Even the Asian satellite, which beams Sky TV to Britain, will give films and sports as follows: SKL-W, RTL, Sat and Pro channels.

Receivers are needed for the first two channels but the rest come through unscrambled.

It is doubtful how well the German media and porn TV channels stand up to future agreements, with work



RTL PLUS seems to be going downhill recently, and not just because 'Tutti Frutti' is off-air until september, from giving us some great, obscure European titles such as 'THE STORY OF O, part 2', 'ZORRO GEGEN MACISTE', 'DASH SERGENTI VON BENGALI', 'ZORRO'S GRAUSAMER SCHWUR', 'GRAP DRACHEL IN OBERBAYERN', 'CYRANO UND D'ARTAGNAN', 'NAKED COUNTERS', 'OFF BALANCE' and 'DIE STREASCHEREN', and yes, that last title is the Erwin C. Dietrich title. In the first part of the year, they now show heavily censored American films like 'FROM BEYOND' and 'THE THING'. Hopefully this is just 'Summer Season' fodder, and we'll get back to the good stuff over the next couple of months. There are signs that things are looking up, recently 'STAR PILOT' ('2-3, Mission Hydra') and 'THE MASTER OF DRAGONHILL HILL' (Kikaine) have both been shown. Coming shortly are 'EMANUELLE ON TACOO ISLAND' and 'SEX ADVENTURES OF THE 3 MUSKETEERS'. RTL PLUS can still be relied on to supply a steady quota of soft porn late on saturday nights.



HELMUT
BERGER



una mariposa con las alas ensangrentadas

con
EVELYN STEWART · CAROLE ANDRE'

Director
DUCCIO TESSARI

70

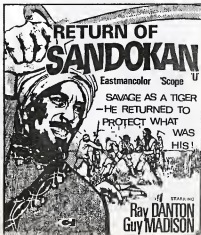
SCOPE COLOR

AMC

"8" is SAT 1, which is my favourite channel at the moment, although they have an infuriating habit of re-scheduling films at the last minute, a case in point: HERCULES CONQUERS ATLANTIS was replaced by 'THE NORMANS' starring Cameron Mitchell. Still a channel that promises to show 'DER HUNDETOTER VON BLACKMOOR' in a couple of days, just has to be repeated. SAT 1 are also working their way through the early '70's 'SCHLIMMADACHEN REPORT' series, full of hairy German women and spotty German men, this is probably where all those contestants on 'Tutti Frutti' got influenced, everybody eventually gets their clothes off in these films, and after the men have either fallen into a pile of cow-shit or toppled off a ladder-they get down to some, not very serious, banking... During it all, yes you've guessed, the men keep their socks on.

SAT 1 is also showing all the Hammer Draculas in order, we're up to 'WIE SCHMIEGT DAS BLUT VON DRACULA' [Taste the Blood], which was surprisingly quite heavily censored, even removing the sound of the throat-cutting over Dracula's coffin.... strange, I miss that cabbage. Another firm believer in 'Saturday night is soft porn

right' SAT 1 plan to show some titles you've never heard of, apart from my five German/Austrian readers of course, 'DAS LUSTSCHLOSS IM SPENSBART' [Spensbart's castle of lust], 'IM GASTHAUS ZUM SCHWARZEN HIRSCHEN' [The Special Inn For Sharp Stage?], and 'UNLAESERFURT: SEX-WOERER REISE-LEITER WICH SPRECHEN OERFEN' [Army Forlough Report: Sex-what tour guides dare not speak]. Just occasionally, SAT 1 tries to display an 'erly' appearance with films like 'CRIA CIERVOB' [Raise Ravens], but usually can be relied on to provide some neat European obscurities in amongst some fairly full versions of US/UK oldies. 'THE DEVILS' was shown almost uncut and a good, letterboxed 'PSYCHO-PATH', which, when you consider some soft porn films that include 'SINFUL MEN' and D'Amato's 'TOP MOORE', "top model?", said my wife, "With an area like that?", well, you can see why SAT 1 is my favourite channel. You may also wonder that if my wife can come out with lines like that then how come 'Abard' isn't familiar? Recently SAT 1 have come up with a few old papia, would you have guessed that 'MAGISTE, DER SOHN DES HERKULES' was actually 'MAGISTE NELLA TERRA DEI CICLOPI' ? No ? Neither would I.





DRAG SEX? aka ICH SCHNAPPE MICH
MILNER MURDER

The other side of the coin was the disappointing discovery that 'AFRICA EXOTICA' was 'BLACK DECAMERON', I'd already seen that one.

"10" is 3 SAT, a strange channel, for readers in the UK, compare it to an early BBC2, European and US readers will be able to create their own comparisons after the next few lines. Everything seems to be 'on the cheap', very austere, and tries to give the impression of it all being very serious, intellectual stuff. 3SAT shows occasional flashes, I use the word advisedly, of interesting material, we're halfway through an Andy Warhol Season with 'BLUE MOVIE' and 'TEASH' being on recently, uncut as far as I could tell. 'DIE MARQUISE VON D' was on a couple of months ago and 3SAT can be relied on to provide the occasional surprise like 'DIE NACKTE FRAU' or shock like the recent autopsy scenes during a discussion programme. They have transmitted films in English with German subtitles, but german language is the norm. 3SAT is an amalgamation of four different TV/Radio stations each has it's own type of programme. ZDF is a classical music station, plenty of Mozart concerts, culture I think they call it.

**COLOUR-THRILLS-
ADVENTURE**

KALI- YUG GODDESS OF VENGEANCE

TECHNICOLOR



"13" RTL 4, the bastards of the Astra satellite, programme directors that seem to take great delight in scrambling films after they've been on for one or fifteen minutes, covering RTL4 only have one or two films per month that you'd like to see. They showed 'DR GOLDFOOT AND THE BIKINI MACHINE' unscrambled, but 'DERANGED' was scrambled from the start. I tuned

in twice, all the stations repeat the film a couple of times, but the 2nd showing promised never appeared, it would most probably have been scrambled anyway, bastards. 'HERCULES VS THE MAMMATHIANS' was scrambled after half an hour, 'HERCULES AGAINST THE MONGOLS' was about halfway through, before that too was scrambled. Just to be awkward, 'HERCULES CONTRA LE TYRAN DE BABYLON' was unscrambled, it almost made up for previous disappointments to see Rock Stevens dubbed into French, with Dutch subtitles yet, yes, this is a ditch channel.

THE SHOCKING FACTS
DISCLOSED IN

"HOUSE OF A 1000 DOLLS"

starring

VINCENT PRICE
MARTHA HYER

A HARRY ALAN TOWERS PRODUCTION

I can follow the reasoning behind films being scrambled, copyright laws pay-as-you-view etc, I could buy an illegal decoder, expensive, but they are available, but that's not my main gripe, I can live with scrambled TV, what I don't like is to settle down to watch an old Poplum/Horror movie or whatever only to have it

SYLVIA KRISTEL



The Story Of



removed from view half way through. Bastards!

"14" PRO 7, has been dubbed, by David Flint I think, as the 'PLEASE WAIT' channel. Apparently caused by static building up inside the 'Videocrypt' decoder, the 'PLEASE WAIT' message appears, with annoying regularity, about 20 or 30 times during a normal feature film -totally distracting. It always seems to appear during the 'action' scenes, indeed at times it can take on the appearance of deliberate censorship as the logo is dead centre of the screen, nipple level in close ups! This wonderful message has destroyed my viewing of, among others, D'Amato's 'SELAVIN FOR BIKIN SUMMER' (L'Alecco), 'SHUNU' (UK version, not France), 'TEMPLE OF THE WHITE ELEPHANT', 'WATCHERS', 'HORRORS OF THE BLACK MUDDIN', 'BANDOOK ALLA RISOGNA', 'BANDOOK AND DER LEOPARD VON SARAKAK', 'ATTRACTION' and 'AGENT 555, TUESDAYE NIGHT'.

Trying to ignore 'PLEASE WAIT', you can see that PRO 7 makes pretty good viewing. Remember that still of Ed Fury, with half his face eaten away, in an old 'Castle of Frankenstein'? The still was from a paplum called 'SEVEN REVENGES', which turned out to be one of Fury's better appearances. At present I'm rearranging my Video/TV/Satellite set-up, moving such as far away from the others as possible and fixing rubber mats under each of

BLAZING WITH COLOUR

MITCHELL
GORDON
PAUL
WYNTER

MONSTER
FROM AN
UNKNOWN
WORLD

EASTMAN
COLOR

THE
BOY
AND THE
PIRATES

EASTMAN
COLOR



them. Hopefully this will eliminate the problem, and allow 'PLEASE WAIT' free viewing of 'DER RAUBZUG DER WIKINGER', 'DAS GEHEIMNIS DER DESI SCHUNKEN', 'JULIA UND DIE GEISTER', 'HEISS ZUM TISSEL DES GRAVENS' and the original 1954 'GODEILLA', all of which are on this month.

"21" TELE5 started off as a purely 'mainstream' station. Game shows, pop music and American films were the order of the day. Now it's showing glimmers of hope with films like 'AGENT 333 FORGET MIT MOSKAU' and 'BLUTSPUR IM PARK', which turned out to be Duccio Tessari's very obscure giallo 'Una Mariposa Con Le Alas Emangrentadas', which had a very limited British release as 'Wounded Butterfly' in the mid 1970's. Coming up is the Hong Kong Fantasy 'BATTLE WIZARD' and 'WARUM DIE UFO'S UNSEREN SALAT KLAMEN' whatever that may be. TELE5 also puts out a 'Hollywood out take' show in the early hours of the morning, only just discovered this on the Saturday evening porn parade on RTL+ & PRO7 finishing. I was idly



DRAG SEXX

flicking through the channels before switching off and going to bed, when I caught a glimpse of Beis Lugosi attacking 'Batty Boop'. "Waaaaa??" was my immediate response. Later on as Joan Crawford put her arms to son 'G'night Mummy', I wondered how many of these I'd missed. Future Saturday nights will see my video in action. Bettie Davis in a dishwasher ad, and that old Madonna role-model, Jayne Mansfield wobbling her tits in Mickey Rooney's face 'Who wants to be tall?' Learn Rooney. More please.

All pictorial material used in this article is from films already seen on one of the German channels.



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Well, here it is at last, reduced in size - 'Abused', not as - but not in content. The reasons are financial of course, there was no way I could carry on losing money producing the mag, not that and keep my wife and children in the manner they've become accustomed to, and no this isn't a sob story, just stating facts. As I said at the start in 1988, 'Abused' will continue to be published, in one form or another, just as long as my, and your, interest is there, and I'm already researching for Volume 2 Number 2.

recommended reading appears here:
'BOOK OF THE DEAD' Available from
Simon Smith, 18 Wivelsfield Road,
Bally Doncaster South Yorkshire
DN1 4B. Cover price is just 50p.
Send Simon some extra for postage.

'MIDNIGHT IN MALL' Available from:
George M. Houston, The Cottage,
Bulby Green, Killynassola,
Newfreeshire, PA23 4DN. Cover price:
UK: £1.95; £2. Current Issue 40p.

SPANISH VAMPIRE FILMOGRAPHY

"BUENAS NOCHES SEÑOR MONSTRUO"

Spain Prada 1982
Producer.....Jose Prada
(I've often wondered if that is a
real name, if you pronounce it the
spanish way it comes out as Hossay
Prada... 'Who's afraid?' is this an
intentional pun or am I paranoid ??
Director.....Antonio Mercero

CAST

Rogelio.....Themselves
Werewolf.....Paul Naschy
Frankenstein Monster.....Fernando Bilbao
Doctor Frankenstein.....Andrea Mejuto
Desolida.....M.A. Valero
Quelabado.....Guillermo Montesinos
/Good Evening Mister Monster/

"CARMILLA"

Spain Television Film 1973
Director.....Jaime Pique
Teleplay.....Julia Gimenez
Story.....J. Sheridan LeFanu

CAST

Carmilla.....Maria Paredes
Leura.....Maria Henriquette Caballero

"CIRCEMIA SANGRIENTA"

Spain/Italy X Film/Late Film 1973
Producer.....Jose Maria Gonzalez Blado
Director.....Jorge Grau
Screenplay.....Sandra Centinosa
.....Jorge Grau, Juan Tobar
Story.....Jorge Grau
Photography.....Fernando Arrabal
Editor.....Pedro Del Rey
Music.....Carlo Savina
Make-Up.....Carlos Paredes
Assistant Director.....Fernando De Bran
SFX.....Bealile Cortijo

CAST

Eusebio Bathy.....Lucie Bea
Karl Zimmer.....Baptiste Santoni
Marie.....Eve Aulin
Ana Parra, Silvano Tranquilla, Adolfo
Thou, Lola Gao, Enrique Vico, Maria
Dico, Angel Hernandez, Ismael Garcia-
Roy, Raquel Bruno, Dolores Tevar, Juan
Jose Ortega, France Gray, Ghika, Miguel
Bunuel, Fabian Conde, Estana Gonzalez
Antonio Fuga, Francisco Agudis, Rafael
Vakoro, Antonio De Monte, Rafael Fries
Roberto Daniel, Angel Rodal, Me Paz
Ballaster, Sergio Aliberti, Sofia Mogu-
eras, Joaquin Puyos, Fernando De Bran,
/Legend of Blood Castle/Lady Dracula
/The Female Butcher/Countess Dracula
/La Vergini Cavalcano La Morte/Blood
Ceremony/Bloody Ceremony

"EL CONDE DRACULA"

Spain/Italy/West Germany/GS, Corena
Fenix/Filmco/Towers of London. 1970
Producer.....Harry Alan Towers
Director.....Jesus Franco
Screenplay.....Harry Alan Towers
.....Augusto Finocch
Dialogue.....Distmar Dehake
Adaptation.....Milo O. Cuculis, Carlo Fadda
Photography.....Manuel Marino
Editor.....Marie Louise Sorana
G. Reinecke, Dorak Parsona (GB)
Bruno Matell (Sp)
Music.....Bruno Nicolai
Make-Up.....Garry Fletcher
Art Director.....Karl Schneider
SFX.....Sergio Pagani

CAST

Count Dracula.....Christopher Lee
Van Helsing.....Herbert Loe
Renfield.....Klaus Kinski
Doctor Seward.....Jack Taylor
Quincy Morris.....Paul Muller
Mina Harker.....Maria Rohm
Lucy.....Soledad Miranda
Jonathan Harker.....Fred Williams
Teresa Gimpere, Jesus Franco
/Los Muertos De Dracula/Dracula 71/11
Conte Dracula/Bram Stoker's Dracula/
Count Dracula/Dracula No.1/Nights of
Dracula/Nachts Wann Dracula Erwacht

"DRACULA CONTRA EL DE FRANKENSTEIN"

Spain/France Fenix/CFFP/Prodif ETO/
Interfilm 1973
Executive Producer.....Arturo Marcos
Producer.....Luis Lassa, Robert De Noale
Director.....Jesus Franco
Screenplay/Story.....Jesus Franco
Photography.....Jose Eliment
Music.....Daniel White, Bruno Nicolai
Make-Up.....Monique Adelaide
.....Eleanora Villanueva

Doctor Frankenstein.....Debbie Price
Count Dracula.....Howard Vernon
Doctor Seward.....Alberto Embes
Frankenstein Monster.....Fernando Bilbao
Marie.....Mary Francis
Lady Dracula.....Britt Nichols
Morphe.....Luis Barbao
Amis.....Genevieve Deloiz
Batla.....Joelene Gibert
The Wolfman.....Brandy
Benny.....Daniel J. White
Jesus Franco
/Dracula Prisoner De Frankenstein/
Dracula Against Frankenstein/Dracula
Contra Frankenstein/Dracula Vs Frank-
enstein/Satana Contra Dr Escario/The
Night of the Open Coffin/Die Nacht
Der Offenen Sarge/

"EL ESTIRADO AMOR DE LOS VAMPIROS"
Spain Richard Films 1975
Producer.....Ram Mart
Director.....Leon Klimovsky
Screenplay.....Carlos Fumero
.....Juan Jose Daza,Juan Jose Mills
.....Juan Jose Daza,Juan Jose Porto
Photography.....Miguel Mills
Editor.....R.Tonger
Art Director.....Tony Playa
Make-Up.....Joe Anthony

CAST

Samo Cohen,Carlos Ballasteros,Vicky Luncas,Martha Berry,Maria Paz Fondal
L.Robled,Robert Camardiel,Tota
L.Robled,Robert Camardiel,Tota Alba,
Rafael Hernandez.
/Night of the Walking Dead/La Noche
De Los Vampiros/Los Vampiros Tambien
Duermen/

"LA FILLE DE DRACULA"

France/Sp/Port CFFP/Interfilms 1971
Producer.....Victor De Coste
Director.....Jesus Franco
Screenplay.....Jesus Franco
Photography.....Jose Climent
Music.....Daniel White,Rose Sylvano

CAST

Maria Keronstein.....Britt Nichole
Alberto Diabas,Josiane Gilbert,Jesus
Franco,Howard Vernon,Daniel J.White,
Luís Barbos.

Filed in Eastmancolor & cinemascope
/Le Hija De Dracula/A Filha De Dracu-
la/Dracula's Daughter

Roberto Raso,Luis Suarez,Rosa Torres,
Bill Vandere,88brina Tamborra,Maria
Monti,Stefano Oppedisano.

/Night of the Devils/La Noche De Los
Diables/La Nuit Des Diables.
Filed in eastmancolor & Cinemascope

"EL GRAN AMOR DEL CONDE DRACULA"

Spain,Jesus Film/Eva Films 1972
Producer.....Francisco Lara Polop
Director.....Javier Aguirre
Screenplay.....Jacinto Molina

.....Alberto S. Inest,Javier Aguirre
Story.....Jacinto Molina
Photography.....Raul Perez Gutero
Editor.....Petro De Nieve
Music.....Carnelo Bernabe
Art Director.....Gutero-Gelicio
Assistant Director.....Richard Walker
Make-Up.....Emilio Payal
SFX.....Pablo Perez

CAST

Wendell/Dracula.....Paul Neechy
Sato.....Roseana Yanni
Karl.....Mayden Polittoff
Elke.....Marta Miller
Marlene.....Ingrid Garbo
Imre.....Victor Alcazar
Jose Manuel Martin,Jello Pena,Alvaro
De Luna,Susana Lator,Benita Paven,
Londro San Jose.

/Dracula's Virgin Lovers/Dracula's
Great Love/El Grande Amor Del Conde
Dracula/Count Dracula's Great Love/
Vampire Playgirls/Cometary Girls.



EL GRAN AMOR DEL CONDE DRACULA

"EL GRAN AMOR DEL CONDE DRACULA"

PAUL NASCHY-ROSEANA YANNY-WAYDOR POLITOFF
MARTA MILLER con VIC WINNER e INGRID GARBO
EASTMANCOLOR

director JAVIER AGUIRRE

Producers JAVIER AGUIRRE

"EL HOMBRE QUE VIENE DE UNNO"

Spain/West Germany/Italy, Eichberg-
Casta/Jaime Prades/Jaguar 1983

Producer.....Jaime Prades
Director.....Tullio Giamichelli
Screenplay.....Jacinto Molina
Photography.....Gosofredo Pacheco
Editor.....Emilio Rodriguez
Music.....Rafael Ferrer
Art Director.....Alfredo Coffino
Make-Up.....Francisco R.Ferrer
SFX.....Antonio Molina

CAST

Doctor Doo Varnoff.....Michael Rennie
Malova.....Karin Der
Waldemar Daninsky.....Paul Naschy
Kirian.....Angel Del Pozo
Tobemann.....Craig Hill
Jense De Mielhor.....Manuel De Blas

Pha-Ho-Tap.....Gene Reyes
 Frankenstein Monster, Fernando Hilben
 Ella Gessler, Paty Shepard, Peter Damon
 /Los Monstruos Del Terror/Dracula Vs
 Frankenstein/Operation Terror/Dracula
 Jagt Frankenstein/Operaciones Terror/
 Dracula et le Loup-Garou Contre Fran-
 kenstein/Assignment Terror/Man Who



Came From Unsub/Monsters of Terror/
 Dracula Hunts Frankenstein/Dracula
 Es De Werewolf Tegen Frankenstein
 "HORROR STORY"

Spain Producciones Cinematograficas
 Cirs 1973
 Director.....Mandel Eitaba
 Screenplay/Story Manuel Eitaba
Armando Matias Guis
 Photography.....Antonio Millan
 Music.....Jose Maria Bardagi
 Art Director.....Juan Alberto Soier
 Make-Up.....Carmen Menchaca
 CAST

Manuel Calatrava, Francisco Calatrava
 Silvia Soier, Merta May, A. Molina Rojo
 Fernando Ulloa, Gustavo Ro, Manuel Gas
 Carlos Otero, Jose Amador, Jack Rocha,
 Miguel De La Riva.

"LA ISLA DE LA MUERTE"

Spain/West Germany, Orbits/Teft 1966
 Producer.....Ersat Von Thaeuer
 Director.....Ersat Von Thaeuer
 Screenplay Stephen Schmidt
 ...Ira Meltcher, Ersat Von Thaeuer
 Photography.....Castillo Panigua
 Editor.....Antonio Canovas
 Music.....Anton Garcia Abril
 Art Director.....Francisco Comet
 Assistant Director.....P. Wessling
 CAST

Baron Von Nezer.....Cameron Mitchell
 Beth.....Elisa Montas
 David Moss.....Jorge Martin
 Julia Demerist.....Kai Fischer
 Matilde Ninoz Sampedro, Mike Brandel,
 Rolf Von Nauhoff, Ricardo Valle, Her-
 mann Nohleau.

Filed in Technicolor & Techniscope
 /Island of the Doomed/Baron Vampire/
 Das Geheimnis Der Todensinsel/Death
 Island/Man Hater of Hydra/Island of
 the Dead.

"EL JOVENITO DRACULA"

Spain, Los Films Del Mediterraneo 1973
 Producer.....Carlos Benito Parra
 Director.....Carlos Benito Parra
 Screenplay Carlos Benito Parra
Jose Domenech, Patricia Roca
 Photography.....Thomas Pladevall
 CAST

Jonathan Dracula, Carlos Benito Parra
 Susanna Estrada, Victor Ibarra, Norma
 Barr, Veronica Miriel, Marina Ferri.

"LA LLAMADA DEL VAMPIRO"

Spain Sesena Film/Arco Films 1971
 Executive Producer...Ricardo Vasquez
 Director.....Jose Maria Sierietta
 Screenplay...Enrique Gonzalez Macho
 Photography.....Juan Ruiz Romero
 Editor.....Maruja Soriano
 Production Manager...Rafael Martinez
 Make-Up.....Adela Del Pino
 Assistant Director

...Enrique Perez De Guera
 CAST

Erika.....Diana Sorol
 Carl Von Hasselbert.....Nicholas May
 Dr Grete Wetterlich.....Beatriz Lacy
 Sures.....James Scarpio
 Loretta Tovar, Rosario Royo, Loretta
 Martin, Jose Villaneta, Antonio Gim-
 enez Sacriban

/Aguaferro De Vampiros/The Cures of
 the Vampire/The Cures of the Vampire
 Filmed in Eastmancolor



THE CURSE OF THE
 VAMPIRE

"LA NOCHE DE WALPURGIS"

Spain/West Germany/Francia-Hispanor/
 Atlas 1970
 Producer.....Jose A. Perez Gimar
 Director.....Leon Klimovsky
 Screenplay.....Jacinto Molina
Hans Munkel
 Photography.....Leopoldo Villaseñor
 Editor.....Antonio Gimeno
 Music.....Anton Garcia Abril
 Make-Up.....Jose Luis Morales
 Art Director.....Ludwig Gray
 Assistant Director.....Carlos Aured
 SFX.....Antonio Molina

CAST

Waldemar Daninsky.....Paul Naschy
 Elvira.....Gaby Facha
 Genovieve.....Barbara Copell
 Wendessa.....Pety Shepard
 Yelena Sederina, Andrea Rosina, Berta
 Barri, Juan Marco, Getaneb Sharon, Luis
 Gaspar, Ruperto Arce, Julio Pena, Maria
 Luisa Tovar, Pamela Day
 /La Furia De Vampiros/Night of the
 Wolfman/Nacht Der Vampira/Dans Les
 Griffes De Dracula/Walpurgenacht/
 Werewolf Shadow/Shadow of the Were-
 wolf/Werewolf's Shadow.

"LA NOTTE DEI DIAVOLI"

197 Filmex Cinematografica/Dos Euno
 Cinematografica/Copercines.An Italian
 Spanish co-pro.9im out to S&K in UK
 Executive Producer.....Luigi Mariani
 Director.....Giorgio Ferroni
 Screenplay.....Romano Migliorini
Giambattista Moseletto
Eduardo M. Bruchero
 Story.....Eduardo M. Bruchero
 Photography.....Manuel Berenguer
 Editor.....Gian M. Nascini
 Music.....Giorgio Gaslini
 Art Director.....Eugenio Liverani
Cubero Y. Galicia
 Production Manager.....Diego Alchinado
 Make-Up.....Massimo Giustini
 SFX.....Emanuali
 Assistant Director.....Gianni Siragusa
 Basis.....Alexei Constantinovich Tolstol
 'La Famille Du Werewolf'

CAST

Nicola.....Gianal Garco
 Sdenka.....Agostina Belli
 Malena Chulebak.....Teresa Giapara
 Jovan Chulebak.....Mark Roberts
 Irena Chulebak.....Claudia De Carolis

"LA NOVIA ENGABARRANTADA"

Spain, Morgana Films 1972
 Executive Producer.....Jose Lopez Moreno
 Director.....Vicente Aranda
 Screenplay.....Vicente Aranda
 Story.....'Caratilla' J.Sheridan Lafano
 Photography.....Fernando Arribas
 Editor.....Pablo Garcia Del Amo
 Music.....Antonio Perez Oles
 Prod'n Manager.....Jaime Fernandez-Gid
 Art Director.....Juan Alberto Soler
 Make-Up.....Cristobal Criado
 Assistant Director.....Carlos Barea
 SFX.....Antonio Molina

CAST

Caratilla/Miratilla.....Alexandra Bastedo
 The Husband.....Simon Andreu
 Susan.....Maribel Martin
 Doctor.....Conch Salmier
 Carol.....Nora Maria Rodriguez



Maid.....Montserrat Julia
 Servant.....Angel Lombarte
 /The Bloody Bride/Blood Spattered
 Bride/The Bloody Flamingo/'Til Death
 Do Us Part

"LA ORGIA NOCTURNA DE LOS VAMPIROS"

Spain Atlantida Films 1972
 Producer.....Jose Frade
 Director.....Leon Klimovsky
 Screenplay.....Gabriel Burgos, Antonio Fox
 Photography.....Pedro Martin
 Production Manager.....Jose Salcedo
 Make-Up.....Miguel Sosa

CAST

Luis.....Jack Taylor
 Alma.....Dianik Zurakowska
 Mayor.....Jose Guardiola
 Raquel.....Charo Soriano
 La Senora.....Naija Lina
 Marcos.....Manuel De Ehas
 Cesar.....David Aller
 The Children.....Fernando Romero
Sante Gil
 /La Noche de los Vampiros/The Vamp-
 ire's Night Orgy/

"PARQUE DE JUEGOS"

Spain,Escuela Cinematografica. 1963
Director.....Pedro Olea
Story.....Ray Bradbury

CAST

Cecilia Villareal, Wilhelm F. Eise, Joe Shannon, Luisa E. Munoz Schneider,
Spanish TV Film, any Cinema release ?

"PASTEL DE SANGRE"

Spain P.C.Tiade 1971
Producer.....Jose Maria Fern
Production Director...Teodoro Herrero
Photography.....Luis Cuadredo
Editor.....Marisol Bautista
Music.....Juan Pineda
Art Director.....Andrea Valive
Make-Up.....Francisco Mantec
4 sketches.1)'Taret'.2)'Victor Fran
Konstein'.3)'The Dance',and the one
vampire 3)'Terror Entre Cristianos'
Director.....Francisco Bellmunt
Story/Screenplay...Francisco Bellmunt

CAST

Candido.....Carlos Giera
Margo.....Fernando Rubio
Gladiola.....Marta May
Chera Lopez,Marisa Paredes,Rosario
Ponsela,Luis Ciges,Julian Ugarte.
/Blood Pie/Cake of Blood/both are
translation errors,really it should
be Painting of Blood,which makes a
lot more sense when you think about
it.Filmed in Eastmancolor!Tech'scope

Photography.....Raymond Noll
Editor.....Irene Montagne
Music.....Max Gazzola
Production Manager....Roger Williams
Executive Producer....Michel Grimaud

CAST

Barton.....Frank Brown
Darkener.....Jorge Sigaud
Lucille.....Catherine Frank
Anne.....Patricia Lee
Richard Vitz,Michael Flynn,Martin
Traviaras,Jacques Bernard,Elizabeth
Stephanovitch,Teresa Gimpera,Sandra
Hewes,Julia Prescott
/El Secreto De La Mami/La Caut De
Sang/Le Sang Des Autres/Les Chemins
De La Violence/Other People's Blood/
Lips of Blood/The Other's Blood/Le
Volupte De L'Horreur/Sexual Perver
sions/The Blood of the Others/Love-
Brides of the Blood Mummy/The Paths
Of Violence/The Secret of the Egypt-
ian Mummy/

"EL RETORNO DEL HOMBRE LOBO"

Spain Calisto Films 1965
Producer.....Modesto Pecos Modesto
Director.....Jacinto Molina
Screenplay/Story.....Jacinto Molina
Photography.....Alejandro Ulloa

CAST

Waldemar Caninsky.....Paul Naschy



"PERVERSIONES SEXUALES"

France/Spain,Les Films De L'Epee/
Orbita Productions 1972
Producer.....Jean C.Ruplin
Director Alejandro Marti Chelbert
.....Pierre Chevalier
Screenplay.....Vincent Bidler
Story.....David S.Cooper

Countess Mathury.....Julia Sely
Mauro Rivera,Silvia Aguilier,Azucena
Hernandez,Narciso Ibañez Mena,Pope
Sala,Beatriz Blorietta,Filmar Alcon,
Tito Garcia,Riccardo Palacios.
/The Craving/Return of the Wolfman/
La Noche Del Hombre Lobo/De Teru-
keer Van De Werewolf/

"EL RETORNO DE LOS VAMPIROS"

Spain France 1973
 Director.....Jose Maria Tabalza
 CAST
 Simon Andreu,Maria Monteray,
 /The Return of the Vampires
 Completed ? Title change ?

"EL RETORNO DE WALPURGIS"

Spain/Mexico Lotus/Esmeralda 1973
 Producer.....Luís Mendes
 Director.....Carlos Aured
 Screenplay.....Jacinto Molina
 Dialogue.....Edward Manóiz
 Photography.....Francisco Sanchez
 Editor.....Mary Sorina
 Art Director.....Gumersindo Andree
 Assistant Director.....Luis Gomez
 Make-Up.....Fernando Florido
 SFX.....Pablo Perez
 CAST

Waldemar/Irisus.....Paul Maschy
 Kings.....Pabla Falcon
 Mariya.....Marina Oliveira
 Malina.....Ana Parra
 Elizabeth Kathery.....Maria Silva
 Lancelo Wilona.....Eduardo Galvo
 Roska.....Antonio Vidai Molina
 Ilona.....Ines Morales
 Esla.....Jose Manuel Martin
 Elizabeth.....Pety Shepard
 Santiago Rivera
 /Curse of the Devil/Return of Walpur
 gis/Return of the Werewolf/Le Monse
 Mere Della Countess Dracula/Black
 Harvest Of Countess Dracula

"LA SAGA DE LOS DRACULAS"

Spain Profiles 1972
 Exec Producer Ricardo Manos Quay
Jose Antonio Perez Giner
 Director.....Leon Klimovsky
 Screenplay.....Lazarus Kaplan
 Story/Screenplay.....Erika Zeill
 Photography.....Francisco Sanchez
 Editor.....Antonio Ramirez
 Music.....J.B. Bach
 Add'l Music Daniel White
A.Ramirez Angel
 Art Director.....Gumersindo Andree
 Production Manager
Modesto Perez Redondo
 CAST

Berta.....Tina Sainz
 Count Dracula...Narciso Ibañez Menta
 Hana.....Tony Isbert
 Irina.....Cristina Suriana
 Xania.....Maria Kozel
 Mounia.....Melga Lina
 Gaber.....J.J.Paladino
 /The Dracula Saga/The Saga of the
 Draculas/The Dracula's Saga/
 Filmed in Eastmancolor

"TERRIBLE HELLO SPACID"

Italy/Spain.Roma Cooperative/Castilla
 Cinesmafid,15 minutes. 1985
 Producer.....Pablo Luciano
 Director.....Mario Bava

Screenplay Mario Bava
 Alberto Saviasqua
 Antonio Roman,Gallisto Gossalich
Raissel J. Salvia
 Story....."One Night of 31 Hours"
By Renato Pastriero
 Photography.....Antonio Almeida
 Editor.....Antonio Gimmis
 Music.....Gino Marinuzzi
 Art Director.....Giorgio Giovannini
 Production Manager...Mario Silvestri
 Make-Up.....Amato Carlini
 Assistant Directors Lamberto Bava
Manuel San Roman,Serena Canevari
 CAST

Mark Markary.....Barry Sullivan
 Sayra.....Norma Bengell
 Wana.....Angel Aranda
 Tiana.....Eni Marandi
 Nording.....Massimo Nighi
 Ned.....Stelio Candelli
 Gaff.....Franco Andrei
 Karan.....Fernando Villana
 Eldon.....Mario Morales
 Darry.....Ivan Kassimov
 Kay.....Rico Roldi
 Toby.....Alberto Cevenini

ADDITIONAL USA CREDITS

Screenplay.....Louis M.Hayward
 Story.....B. Melchior
 Music.....Randall Schmidt
 /Terror in el Espacio/Planet of the
 Vampires/Planet of Blood/Planet of
 Terror/Conan Planet/Haunted Planet/
 Terror in Space/Outlaw Planet/Planet
 of the Damned/Outlawed Planet/Planet
 Der Vampira.
 Filmed in Technicolor.Gb release 85X

"THESE GRUEL AND BLOODY VAMPIRES"

Spain Titanic 1973
 Director.....Jose Maria Eliaoreta
 Completed ? retitling of Eliaoreta's
 "La llamada Del Vampiro"?

"LA TUNDA DE LA ISLA MALDITA"

Spain/Turkey Orbita Film 33 minutes
 Executive Producer.....Jorge Ferrer
 Producer.....Miguel Grau
 Director.....Julio Salvador
 Screenplay.....Julio Salvador
 Original Script.....Ricardo Ferrer
 Photography.....Juan Gelpi
 2nd Unit Photog...Santiago Rodriguez
 Editor.....Alberto Garcia Nicotau
 Music.....Phillip Lambro
 Art Director.....Juan Alberto
 Production Manager...Carlos Frigola
 Make-Up.....Mariano Garcia Roy
 SFX.....Antonio Molina
 Assistant Director....Gil Carratero
 CAST

Chris.....Andrew Price
 Peter.....Mark Damon
 Gero.....Daniel Martin
 Hannah.....Teresa Gimpers
 Mary.....Patilly Shepard

film noir &

**Andrew Prine
Teresa Gimpera**

**Patty Shepard
Frank Brana**



Daniel Martin

Mark Damon

**LA TUMBA DE LA
ISLA MALDITA**

JOHN G. SHAW

JOHN G. SHAW

The Wild Man.....Ihsan Gökik
Professor Bolton.....Marilou Ray
Blind Sailor.....Frank Brana
Adam's Father.....Edward Walsh
First Fishermen.....John Alderman
Adam.....Jack La Rue Jr.
Little Boy.....Jon Demangio
Little Girl.....Shera Danan
USA Credits for "Hannah, Queen of the
Vampires":
Executive Producer.....Wolf Schmidt
Producer.....Los Shaw
Director.....Ray Daniel
Screenplay.....Los Shaw
Story.....Lois Gibson
Editor.....David Kaelin
filmed on location in Istanbul, Turkey
and Barcelona, Spain. In Eastmancolor
/"Crypt of the Living Dead"
/"Vampire Women"
/"Vampire Women"
"Young Hannah, Queen of the Vampires"

"VAMPIRE - CUADECUC"

Spain, Roma Films/Films 59, 1969
Director.....Pedro Portabell
Screenplay.....Pedro Portabell
Photography.....Manuel Esteban
Music.....Carlos Santos
Assistant Director.....Asli Settimo

CAST

Christopher Lee, Herbert Lee, Saloada
Miranda, Fred Williams, Jack Taylor
Joan Franco.
filmed in Black & White, documentary
on the filming of Joan Franco's "El
Conde Dracula" (1979)

/Vampyr/Vampire

"LE VAMPIRE DE DUSSELDORF"

Spain/Italy/France, Roma-Paris Film
B. Porcjo/Mancianti, 46 minutes 1964
Director.....Robert Nassain
Screenplay.....Robert Nassain
.....Claude Donatelli
.....George-Andre Tabet
Photography.....Alain Levent

CAST

Peter Kurten.....Robert Nassain

Marie-France Pieler, Annie Andreessen,
Roger Dutoit, Paloma Valdes, Daniel
Patisson, Michel Dacquin.

"VAMPIRESSA 1930"

Higamer/Eurocine 1961
Director.....Joan Franco
Screenplay.....Carmen M. Roca
.....P. Hainsteros

CAST

Mikasia Wood, Yvonne Messard, Antonio
Garcia, Rina Morgan.

/Cartelina L'Almeida Noire



"EL VAMPIRO DE LA AUTOFIESTA"

Spain. Cinefilas/FIDA 1970
Producer.....Edmundo Amati
Director.....Jose Luis Madrid
Screenplay/Story.....Jose Luis Madrid
Photography.....Francisco Madurga
Editor.....Gabriela Ponsiva
Music.....Angel Artares
Production Manager.....Joseph Talier
Assistant Director.....Enrik P.Gomez

CAST

Adolf.....Waldemar Wohlfahrt
Marissas.....Patricia Loren
Chief of Police.....Luis Induni
Comisario.....Berta Barry
Nagins.....Adela Taurer
Foreman.....Anastasio Gampoy
Kurt Gordon,Susan Carrasco,Joseph
Marco,Mary Trevor,Peter White,Paul
Lancaster,Victor Davis,
/L'Horrible Vampire Sexual/Horrible
Sexy Vampire/Le Vampire Sexual/Der
Vampir Der Schloss Frankenstein/Le
Vampire Aime Le Chair Franchise/The
Vampire of the Highway/The Vampire
of the Turquoise/The Vampire of Castle
Frankenstein.

Filmed in Eastmancolor & Techniscope

"UN VAMPIRO PARA DOS"

1966 a Rosa Film Production 85 mins
Director.....Pedro Lazaga
Screenplay Jose Maria Palacios
.....& Pedro Lazaga
Photography.....Eloy Malla
Editor.....Alfonso Santolana
Music.....Anton Garcia Abril
Art Director.....Martin Zarolo

CAST

Gracita.....Gracita Morales
Jose Luis.....Jose Luis Lopez Vazquez
Baron De Rosenthal.....

.....Fernando Fernan Gomez
Trini Alanco
Goyo Lebrero
Jose Orjas
Adriano Dominguez

Made in Black & White and Cinemascope
Title translation: A Vampire For Two

*Yes it is 'Do' Rosenthal, not 'Von'
Rosenthal in Hardy. One of those tiny
mistakes that you begin to notice
after the initial "Wardlook at
all this information...I never even
heard of that film" reaction to
the book has worn off. When you
start to unearth info of your own,
you find Hardy's media tone is
almost worthless, misinformation is
worse than no information. Being me,
I can't just ignore these errors, I
have to try to correct what I can. On
this title alone, Hardy refers to the
director as 'Pedro Lazaga Sabater',
the man's name is Pedro Lazaga. In
the cast Jose Orjas is really Jose
Orjas, and photographer 'Eloy Malla'
is actually Eloy Malla. Most assured,
arced with my trusty Spanish/German/

Italian/French dictionaries, I draw
the line at Japanese. 'Absurd' will,
if it's at all possible, get back to
source material for European casts &
credits -Nit-Picking Gance.



GRACITA
MORALES

JOSE LUIS

LOPEZ VAZQUEZ

FERNANDO

FERNAN GOMEZ

TRINI

ALONSO

DOMINGUEZ

DOMINGUEZ

UN VAMPIRO PARA DOS

Director:
PEDRO LAZAGA

Other radio/Newspaper blurbs include
'Attention! Here's the most terrify-
ing vampire that never knew a neck.
'Coffins that open themselves...bats
that fly into windows...wolves that
howl madly...and a new Count Dracula
movie is.'

"VAMPIROS LESBOS"

Spain/West Germany Femia/Telecine/
CCC 1970
Production Director...Earl H. Manchen
Executive Producer.....Arturo Marcos
Director.....Jesus Franco
Screenplay.....Jesus Franco
Story.....Jaime Chaverri, Jesus Franco
Photography.....Manuel Morino
Music Paul Granel, Manfred Hubner
.....Sigfried Schubert
Make-Up.....Paloma Fernandez
SFX.....M. Siquero

CAST

Soledad Miranda, Dennis Price, Haldrun
Kuehn, Bea Strosberg, Michael Berlin
Victor Feldman, J. Martinez Riancho,
Paul Miller, Jesus Franco.
/Die Robin Des Dracula/El Signo Del
Vampiro/Las Vampires/Die Vampirinnen
/Lesbian Vampires/Vampire Women/The
Heiress of Dracula/Heritage of
Dracula/Sexsinite Special/Sign of
the Vampire/L'Heritiere Du Dracula



PAUL NASCHY en

EL RETORNO DEL HOMBRE LOBO

[Vision]

con JULIA SILVIA AGUILAR
AZUCENA HERNANDEZ / NARCISO BANEZ MENTA
ORFELIS VICINTO MOLINA
UNA PRODUCCION CALAMITA FILMS S.A.

111 086 1180